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ABSTRACT

This simulation allows students to participate in the "ways" of ancient Chinese history and culture. The unit is organized into five major phases or "li's." Students may spend about one week on activities in each "li" which focuses on a major aspect of Chinese history, culture, or geography. In each "li" students participate in activities that highlight the "seven intelligences" and learn the geography, literature, history, art, science, philosophy, and religion of one of the world's oldest countries. In these phases, students join one of five clans, called "hsing," with each representing one of the cardinal directions and holding a unique position in the universe; all are symbolically important to Chinese philosophy. Each "hsing" has its own student guide containing background materials and directions for various activities. The "li's" include: (1) "Introduction to Chinese Culture"; (2) "The Great Wall"; (3) "The Silk Road"; (4) "The Forbidden City"; and (5) "The Banquet of Fortune." Team-building and collaborative activities are essential to this unit. (Includes five student guides.) (EH)

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INTERACT
LEARNING THROUGH INVOLVEMENT

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ED 419 729

CHINA

A simulation of ancient Chung Kuo, the world's most ancient civilization

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SAMPLE

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CHINA

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INTERACT
LEARNING THROUGH INVOLVEMENT

CHINA

A simulation of ancient Chung Kuo, the world's most ancient civilization

MARCIA SARGENT received her B.A. from the University of the Pacific in Stockton, California. Her first year and a half of teaching was on the island of Oahu in Hawaii, and she spent considerable time on "rainbow watch" looking out over Kaneohe Bay. For eight years she has been teaching in Lake Forest, California. Her classroom reflects her love of wisdom and ancient times—being full of books, stones, bones, coins, chops, pottery, fans, and a silk robe with embroidered dragons. When not haunting museum shops, Marcia seeks balance and harmony at home in Mission Viejo with her husband, three daughters, a golden retriever, an African gray parrot, and three cats.

WANDA BARAL received her B.A. in history from California State University, Long Beach, and her M.A. in education from San Francisco University. She has been teaching grades four to eight for 22 years in Huntington Beach, California, as well as at California State University Fullerton. Wanda consults for both the California History/Social Studies Project and the California Literature Project and is an active member of the California Council for the Social Studies. For Interact she also authored RENAISSANCE and coauthored ROMANS. Wanda lives in the quiet community of Fountain Valley with her Welsh terrier, Rusty.

This simulation is dedicated to the memory of Chuck Staneart, the inspiration for Chung Kuo and a true man of history. He will forever be a partner in this endeavor—and a friend in our hearts.

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PURPOSE/OVERVIEW - 1

Purpose

China is not "China" in China! Rather it's Chung-Kuo, the Central Kingdom. China is the longest continuous civilization the world has ever known, stretching from prehistory to the present; therefore, it is unique when compared to the West. The purpose of this simulation is to have your students learn about and participate in the "ways" of ancient Chinese history and culture, so different from our western civilization "ways," yet so remarkably influential on how our "ways" have evolved.

"... each hsing constructs a vertical banner ..."

TANG

Overview

CHINA is organized into five major phases, or lis. Students may spend about one week on activities in each li which focuses on a major aspect of Chinese history, culture, and geography. In these phases, students join one of five clans called a hsing, each representing one of the cardinal directions and a unique position in the universe—all symbolically important to Chinese philosophy. Each li is briefly described below:

Li 1: Introduction to Chinese Culture After reading a short background essay on the ancient Chinese conception of the universe, each hsing constructs a vertical banner depicting the clan name, its sacred animal, season, color, and lucky number—all items representing one of the five essential world elements in Chinese philosophy. Students also draw a freehand map of China, use calligraphy to write Chinese words and numbers (including their own names), and learn about the virtues taught by ancient Chinese mythology. Learning is enhanced by giving and taking notes on tableau performances presented by each hsing. (Each hsing has its own Student Guide containing background material and directions for various activities.)

Li 2: The Great Wall Students are introduced to Chinese history through analyzing a background essay and building a Great Wall illustrated timeline. They then test their fate on the Great Wall Gameboard by throwing the "I Ching" instead of dice and by answering questions about what they have learned in Li 1 and Li 2. Hsings now begin to accumulate Civil Service Points and what they learn to call the Chinese "flying money," the precursor to modern government promissory notes, or what we know today as "paper money." Finally, based on their performances in the above competition, students are awarded "clan rank" and complete their Chinese identity badges begun earlier.

Li 3: The Silk Road Hsings construct 3-D representations of the diverse geographic features they encounter as they "travel" the ancient caravan route and meet Marco Polo. During the journey they listen to the ancient fairy tales of China (many that we often, today, call our own) and use their historical travel experiences to write and illustrate original fairy tale pop-up books. Additionally, each hsing creates one or more Billboards of the Silk Road, advertising the science and technology of China that became so important to the West.

"...through the maze of the Forbidden City ..."

Li 4: The Forbidden City Student clans first make their way through the maze of the Forbidden City while participating in a variety of activities testing their fate with the Yin and the Yang. Next they illuminate the universe with lantern poetry and reach for the heavens with a kite competition, all for the coveted throne of the emperor and the Mandate of Heaven.

Li 5: The Banquet of Fortune In this final li students participate in a tournament where they construct and compete in three of China's most treasured pastimes: Chinese Chess, Chinese Dominoes, and the ancient game of Go. Students learn brush-painting techniques when not competing in the tournament. As the simulation comes to its end, students have a unique opportunity to sum up their experiences in a personal proverb and a self-made fortune cookie. Then it is time to discover who has gained the Mandate of Heaven!

In summary, using a Civil Service Rubric for self-evaluation throughout the unit as well as participating in activities designed to highlight the "seven intelligences," students learn the geography, literature, history, art, science, philosophy, and religion of one of the world's great countries, while using the type of team-building and collaboration for which Interact simulations are best known.

Flexibility is a key component

This simulation is designed to offer you considerable flexibility in time, depth, and configuration of study. You may decide to spend as little as two weeks or up to five weeks involved in the varied activities—depending on how many of the activities you choose to have students complete and how you may wish to embellish the unit of study with your personal curriculum. Consider interrupting and augmenting the unit sequence with appropriate literature, direct lessons about the period, and enrichment materials, for Chinese culture is more than three thousand years rich. Most of all, enjoy yourself. Let your students become as involved and inventive as they are inclined and see what happens. You'll be amazed!

SETUP DIRECTIONS - 1

The items listed below are for general use during all li activities. In later tab sections, each li will have its own setup directions.

Teaching Tip →

If you're fortunate and have a computer(s) in your school linked to the ***Internet****, encourage students to use it for their research.*

Note*: If they find* ***Internet*** *Home Pages leading them to excellent information that helps them with their CHINA activities, please have them write us and give us these sources so we can pass them on to other teachers and students across America.*

1. **Setting up a classroom library** A classroom library is essential to facilitate classroom research activities. Books should provide information on the subject of China during ancient and medieval periods—arts, daily life, historical costumes, history of the dynasties, as well as mythology, famous personalities, and traditions and contributions of Chinese civilization. Although much of the information your students will use is provided in CHINA, reference books such as atlases, almanacs, and encyclopedias as well as those giving information about inventions and the events throughout the ages will help students use research skills and feel more involved. Other sources of information and resources are your local travel agents. With travel to China now becoming popular, they sometimes have old travel brochures that they are happy to give away. Check your school and local public libraries for additional resources. If there is a university nearby, many times it has liberal lending privileges for classroom teachers. The more resources you have available, the easier time your students will have in researching the challenges this simulation presents.

2. **Acquiring activity materials** These materials include construction paper, 5"x8" cards, yardsticks, rulers, crayons, markers, colored pencils, scissors, unlined 8-1/2"x11" paper, butcher paper, paint brushes, hole punch, and yarn as needed. You may not need or have all of these items available. As you preview the activities, you'll be able to determine what is best for your students. However, the greater the variety of materials available, usually the greater the variety in students' products.

Teaching Tip →

This concept is explained on page 17 of the Student Guide.

3. **Determining quantity of Civil Service Points** Civil Service Points are the invention of this simulation, but something called "Flying Money" did actually exist and was used like credit or notes of exchange, partially due to a shortage of copper coinage beginning early in the 9th century. Read through each li to determine the quantity of these items you'll award to students/groups for each assignment in a li. As you read through Li 1, decide at what point you will begin awarding Civil Service Points and how many points you will award to meet your classroom criteria. If you wish to speed up things a bit or plan to eliminate a number of activities that would allow a hsing to accumulate money, consider allotting each hsing with a minimum bankroll to start the game. In any case, be sure to duplicate an ample amount so you don't run out at an inconvenient moment. (See Li 1:1 Setup for specifics on how to prepare the Civil Service Points.)

SETUP DIRECTIONS - 2

4. **Setting aside a place for storage** Here teams will store their materials. In this way, if students are absent, other students will have the team materials they need to continue with the work. Large manila pockets or the large envelopes that close with an attached elastic band are convenient for keeping group papers, etc.

5. **Establishing a classroom atmosphere**
   a. To enhance your students' study of CHINA, take some time to prepare your classroom to provide an atmosphere of ancient China by displaying maps, pictures, posters, artwork, etc.
   b. Ideally, large group tables or groups of flat desks pushed together into five groups works best. This arrangement facilitates teamwork on larger activity projects as well as encourages group dynamics. If this is impossible, give teams designated classroom work areas and have them arrange their chairs or desks accordingly.

6. **Understanding the goal of the hsing**
   a. The hsing, or team, that obtains the greatest number of accumulated Flying Money credits, as verified by its FLYING MONEY CREDIT RECORD, will be honored at the banquet for having won the Mandate of Heaven. It thus becomes the ruling family of Chung-Kuo.
   b. Hsings accumulate Civil Service Points and Yin-Yang cards recorded on their credit records during the activities you select to use during the time you have allocated for CHINA.
   c. ***Note well:*** *Award points for any of the activities and assignments or even for behavior during this unit.*
   d. At the end of each li, make sure that all Civil Service Points have been collected from each hsing and recorded on their credit record. At the end of this "audit" you may want to announce which hsing is currently in the lead and perhaps reward its members with an extra good service credit.
   e. Impress upon students the importance of doing well in each li as their efforts determine who will win the Mandate of Heaven. After all, "The longest journey begins with a single step."

"The longest journey begins with a single step."

9

RESOURCES - 1

Resources

Student resources

Hsu, I Ching, *Chinese Brush Painting Workstation,* London, Design Eye Limited, 1993. Step-by-step directions to brush painting and calligraphy including Chinese brushes, ink, inkstone, rice paper, and paints.

Alexander, Lloyd, *The Remarkable Journey of Prince Jen,* New York, Dutton Children's Books, 1991. Incorporates all the elements of Chinese culture and philosophy into a humorous journey through ancient Tang by a prince who would be king but needs to acquire wisdom first.

Hamilton, Virginia, *In the Beginning, Creation Stories From Around the World,* San Diego, Harcourt Brace Jovanovich, 1988. Stories from many ancient cultures describing how the world began.

Ross, Frank Jr., *Oracle Bones, Stars and Wheelbarrows: Ancient Chinese Science and Technology,* Boston, Houghton Mifflin Company, 1982. Much information on the inventions and discoveries of the ancient Chinese.

Kalman, Bobbie, *China: The Culture,* New York, Crabtree Publishing Company, 1989.

Kalman, Bobbie, *China: The Land,* New York, Crabtree Publishing Company, 1989.

Kalman, Bobbie, *China: The People,* New York, Crabtree Publishing Company, 1989. Color photos and information.

Fisher, Leonard Everett, *The Great Wall of China,* New York, Aladdin Paperbacks, 1995. Picturebook with information about the Great Wall in story form.

Haskins, Jim, *Count Your Way Through China,* Minneapolis, Carolrhoda Books, 1987. Culture with counting. Very good for LEP and remedial students: high interest and lots of visual information.

Terzi, Marinello, *The Chinese Empire,* Chicago, The Children's Press, 1992. Information with glossy photos.

Cotterell, Arthur, *Eyewitness Books: Ancient China,* New York, Knopf, 1994. A museum in a book.

Rappaport, Doreen, *The Journey of Meng,* New York, Dial Books For Young Readers, 1991. The Story of Meng Jiang Nyu with haunting watercolor illustrations.

Knight, Margy Burns, *Talking Walls,* Gardiner, ME., Tilbury House Publishers, 1992. Looks at walls around the world including the Great Wall.

Lee, Jeanne M., *Legend of the Milky Way,* New York, Henry Holt and Company, 1982. A retelling of a classic Chinese myth.

Teacher resources

Ody, Penelope, *The Complete Medicinal Herbal,* New York, Dorling Kindersley, 1993. Full color photos of plants, herbs, and seeds used for thousands of years to treat illness. Historical information included.

Sze, Mai-mai, *The Mustard Seed Garden Manual of Painting,* New York, Princeton University Press, 1977. Seventeenth-century reference text of the various masters of Chinese brush painting with examples of many of the classic subjects and styles.

Schafer, Edward H., *Ancient China,* New York, Time-Life Books, 1967. Much information clearly written about ancient China.

Baifang, Liu, *Chinese Brain Twisters,* New York, John Wiley and Sons, Inc., 1994. Toothpick puzzles from China.

Gonick, Larry, *The Cartoon History of the Universe: Vol. 8-13 From the Springtime of China to the Fall of Rome,* New York, Doubleday, 1994. An irreverent, but historically accurate, depiction of Chinese (and World) history in cartoon form.

Bartok, Mira and Murashige, Stanley, *Ancient and Living Culture Stencils: Ancient China,* Glenville, IL, 1995. Art project ideas and stencils.

Lao Tze, translated by John C.H. Wu, *Tao Teh Ching,* Boston, Shambhala, 1990. Taoism in Lao Tze's own words. Short, sweet, inscrutable.

Resources

Cotterell, Arthur, *China, A Cultural History,* New York, Penguin Books, 1990. From prehistoric to modern times, a lucid overview of the main events and philosophical underpinnings of Chinese life and history.

Patton, Sally J., *Alphabetics,* Tucson, Zephyr Press, 1989. Activities to do with students with the development of alphabets from around the world.

Aria, Barbara, *The Spirit of the Chinese Character: Gifts From the Heart,* San Francisco, Chronicle Books, 1992. Inspirational calligraphy explains the heart of the Chinese view of the world.

Cleary, Thomas, *I Ching: The Book of Change,* Boston, Shambhala, 1992. A practical guide and reference to the I Ching.

Kornfield, Jack, *Buddha's Little Instruction Book,* New York, Bantam, 1994. Short sayings from the words of Buddha.

Cotterell, Arthur, *Eyewitness Books: Ancient China,* New York, Knopf, 1994. A museum in a book.

Fitzgerald, C.P. *The Horizon History of China.* New York: American Heritage Publishing Co., Inc., 1969.

Technology

The First Emperor of China (CD/ROM), The Voyager Company, New York, 1994. Aerial tour of the length of the Great Wall, the tomb of the First Emperor-Qin Shihuangdi, an inside look at the archaeological work in progress, and multiple images of the Clay Army.

David Macaulay, *The Way Things Work* (CD/ROM), Dorling Kindersley, New York, 1994. Chinese inventions on a timeline of invention and opportunities to see modern equivalents.

Isabelle C. Chang, *Chinese Fairy Tales,* Harper Collins Publishers, New York, 1991. Audiotape.

Hans Christian Anderson, *The Emperor's Nightingale,* Rabbit Ears Productions, Stanford, 1987. Audiotape with Glenn Close narrating.

The Guo Brothers. Chinese flute music on audiotape.

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Arnold, Arnold, *The World Book of Children's Games,* New York, World Publishing Company, 1972.

Ody, Penelope, *The Complete Medicinal Herbal,* New York, Dorling Kindersley, 1993.

Sze, Mai-mai, *The Mustard Seed Garden Manual of Painting,* New York, Princeton University Press, 1977.

Schafer, Edward H., *Ancient China,* New York, Time-Life Books, 1967.

Demi, *Demi's Dragons and Fantastic Creatures,* New York, Henry Holt and Company, 1993.

Hamilton, Virginia, *In the Beginning, Creation Stories From Around the World,* San Diego, Harcourt Brace Jovanovich, 1988.

Christie, Anthony, *Chinese Mythology,* Middlesex, Paul Hamlyn, 1968.

The Enchanted World: The Book of Beginnings, Alexandria, Time-Life Books, 1986.

Ross, Frank Jr., *Oracle Bones, Stars and Wheelbarrows: Ancient Chinese Science and Technology,* Boston, Houghton Mifflin Company, 1982.

Clayre, Alasdair, *The Heart of the Dragon,* Boston, Houghton Mifflin Company, 1985.

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Barondes, R. De Rohan, *China: Lore, Legends and Lyrics,* New York, Philosophical Library, 1960.

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Grosier, J.B., *The Chinese,* Geneva, Editions Minerva, 1981.
Macfarquhar, Roderick, *The Forbidden City,* New York, Newsweek, 1972.
Danforth, Kenneth C., *Journey Into China,* Washington, DC, National Geographic Society, 1982.
Lao Tzu, Translated by John C.H. Wu, *Tao Teh Ching,* Boston, Shambhala, 1990.
Cotterell, Arthur, *China, A Cultural History,* New York, Penguin Books, 1990.
Fisher, Leonard Everett, *The Great Wall of China,* New York, Aladdin Paperbacks, 1995.
Haskins, Jim, *Count Your Way Through China,* Minneapolis, Carolrhoda Books, 1987.
Terzi, Marinello, *The Chinese Empire,* Chicago, The Children's Press, 1992.
Patton, Sally J., *Alphabetics,* Tucson, Zephyr Press, 1989.
Aria, Barbara, *The Spirit of the Chinese Character: Gifts From the Heart,* San Francisco, Chronicle Books, 1992.
Cleary, Thomas, *I Ching: The Book of Change,* Boston, Shambhala, 1992.
Kornfield, Jack, *Buddha's Little Instruction Book,* New York, Bantam, 1994.
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Kohn, Livia, *Early Chinese Mysticism, Philosophy and Soteriology in the Taoist Tradition,* New Jersey, Princeton University Press, 1992.
Whittaker, Clio, *Introduction to Chinese Mythology,* London, Quintet Publishing Limited, 1989.
Keenan, John P., *How Master Mou Removes Our Doubts,* Albany, State University Press, 1994.
Aitken, Robert, *The Gateless Barrier: The Wu-men Kuan (Mumonkan),* San Francisco, North Point Press, 1991.
The Enchanted World: Magical Beasts, Alexandria, Time-Life Books, 1985.
Wu, C.K. and Wu, K.S., *Chinese-English 2000 Selected Chinese Common Sayings (Yale Romanization),* Hong Kong, Chinese Language Research Association, 1968.
Chengan, Jiang and Daisheng, Wu, *The Ginseng Maiden.* Beijing Foreign Language Press, 1980.
Lee, Jeanne M., *Legend of the Milky Way,* New York, Henry Holt and Company, 1982.

With much appreciation to Phil Koger for his notes on Confucianism, Taoism, and Buddhism.

Fairy Tale Resource Books

Young, Ed. *Lon Po Po: A Red Riding Hood Story From China.* New York: Philomel Books, 1989.
Hong, Lily Toy. *How the Ox Star Fell From Heaven.* Illinois: Albert Whitman & Company, 1991.
Kendall, Carol and Li, Yao-Wen, *Sweet and Sour,* New York, Clarion Books, 1980.
Cole, Joanna, *Best-Loved Folktales of the World,* New York, Doubleday, 1982.
Mahy, Margaret, *The Seven Chinese Brothers,* New York, Scholastic, 1990.
Demi, *Liang and the Magic Paintbrush,* New York, Holt Rinehart and Winston, 1980.
Heyer, Marilee, *The Weaving of a Dream,* New York, Viking Kestrel, 1986.
Lattimore, Deborah Norse, *The Dragon's Robe,* New York, Harper and Row, 1990.
Armstrong, Jennifer, *Chin Ye Min and the Ginger Cat,* New York, Crown Publishers, 1993.
Ai-Ling Louie, *Yeh-Shen,* New York, Philomel Book, 1982.

Resources

Pronunciation Guide

Consonants

C	TS as in *its*
Q	CH as in *ch*ug
X	SH as in *sh*ut
Z	DS as in su*ds*
ZH	J as in *j*uke box

Vowels and Combinations

A	A as in f*a*ther
AI	AI as in *ai*sle
E	OO as in b*oo*k
I	I as in br*i*ng; after c, s, z: as in d*i*vide; after ch, r, sh, zh: as in f*ir*
IA	YA as in *ya*rd
IAN	YEN as in *yen*
YAN	YEN as in *yen*
IU	EO as in Cl*eo*
O	AW as in *caw*
OU	O as in *j*oke
U	U as in pr*u*ne; when syllable ends with n as in p*u*dding; after j, q, x, y as in the French fl*u*te
UI	WAY as in s*way*

INTRODUCTION - 1

Teaching Tip

All Daily Directions in Chung Kuo are meant to suggest, not dictate. We have provided a great deal of material from which you will probably need to select those lessons and activities that meet the needs of your curriculum and students. Feel free to vary any of these to fit your students and your situation. In all li's, you will need to decide how you will distribute the Civil Service Points. Some suggestions are given throughout.

Welcome to Chung-Kuo. (This is the name the Chinese use for their country and the one we will use from now on.) In Li 1 ("li" in English means the "way" and is pronounced "Lee") your students will participate in activities that are intended to build team spirit while encouraging individual responsibility. This li includes activities that set the stage for students to understand a culture whose philosophy and orientation to everyday life is quite different than our own.

Setup

1. **Background** In preparation for Day 1 activities, teachers—especially those in the middle-school grades—may wish to provide a unit of study or brief background on prehistoric or early cultures of China—Yang shao, Lungshan, Xia. These cultures primarily developed as river civilizations, much like those of Mesopotamia and Egypt with many similarities to western civilization.

Teaching Tip

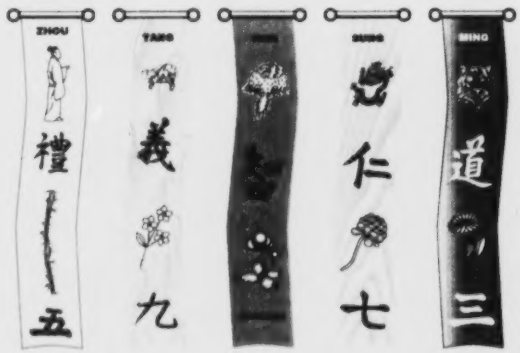
Note: "Hsing" means "clan" in Chinese.

2. **Resource materials** Assemble resource materials: textbooks, maps and globes, reference books, art prints and artifacts, such as fans, porcelain, silk swatches, etc.

3. **Student grouping** Decide how you will group your students and how many groups of three to six you want. (The simulation kit has materials for five groups of seven.)

4. **Group work folders** Set up manila folders for completed student work—one for each group—with the following titles:
   - Zhou Hsing
   - Tang Hsing
   - Han Hsing
   - Sung Hsing
   - Ming Hsing

   Student groups may want to decorate their folders with appropriate group symbols, etc.



Teaching Tip →

The filled-in map (FREEHAND MAP OUTLINE KEY) on page 17 is for your reference.

5. **Duplication** Duplicate the following as indicated and place in marked folders:
   - **Civil Service Rubric** Duplicate this rubric on a large piece of chart paper for posting in the room. The chart will make it easier for you to refer quickly to a standard when handing out Civil Service Points during class activities. Note also that it is reproduced in the Student Guides.
   - **Civil Service Points** (a liberal amount to get you started in Li 1 for all classes—see #6)
   - FLYING MONEY CREDIT RECORD (one per group plus some extras)
   - **Map** (an overhead transparency of the blank map on page 16 to use during Day 2: Geography, mapmaking assignment)
   - FREEHAND MAP (one per student)
   - CHINESE VIRTUES GRAPHIC ORGANIZER (one per student)
   - COUNTING CHART (one per student)
   - CHART OF CHINESE CHARACTERS (one per student)
   - CALLIGRAPHY PRACTICE SHEET (one per student)
   - HOW TO WRITE YOUR OWN CHINESE NAME (one per student)

6. **Civil Service Points** Duplicate the Civil Service Points either on one side only or as a two-sided graphic.

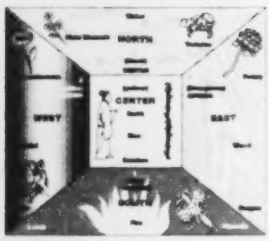
   - ***Two-sided points*** Personalize each point by using a unique stamp and colored ink (a Chinese-style stamp and red ink would be great) or simply your initial on the back. This will discourage students from doing their own duplication outside the classroom.
   - ***One-sided points*** Use your stamp down the center of the page so that half your stamp graphic is on each of the two horizontal points. This way you will only need to make four stamps per page rather than eight.
   - ***Preparation*** Cut sheets into separate points and bundle with a rubber band. If you wish to laminate the points, do so prior to cutting. You also might want to punch a hole through the middle of the graphic and give student groups rings on which to store their points.

DAILY DIRECTIONS - 1

Day 1: Introduction and organization

1. Before beginning the simulation, set the stage by reading the short passages on Li 1:8 taken from Marco Polo's own writings, *Impressions of China by a Medieval Traveler.* Polo describes the Winter Palace in Beijing (Yenjing) built by Kublai Khan in 1264. The second segment is Polo's impressions when he visited Hangzhou. He called Hangzhou the finest city in the world where the people dressed in silk and the streets were paved in brick and stone.

2. Assign students to their various groups or hsings and pass out the Student Guides for each hsing. Explain to the students that they will be involved in a simulation game of ancient Chinese history and that they will participate in a number of activities, both as individuals and as group members.



3. Have students read The Chinese Universe background essay in their Student Guides (pages 1-2). Students will need to study together about the Chinese view of the universe in general. You may want to conduct a review discussion with the class as a check for understanding and perhaps contrast the information in the handout with the general view we commonly hold about creation stories and symbolic representations.

Teaching Tip

Have the students write a poem or song (use Chinese instrumental music tape) about their hsing. Require them to include their clan's specific behavior as indicated in their I Ching quote and details about their clan's achievements in history.

4. Next, students should read page 3 in their Student Guides. This information provides each hsing its cardinal direction, color, animal, season, and number. An overview is provided for you in this tab section—Li 1:9.

5. Explain that you will award Civil Service Points for effort in citizenship and group participation as well as for the quality of completed work. Call students' attention to the Civil Service Rubric in the Student Guide on page 4. Review the rubric as a standard for awarding Civil Service Points.

6. Explain that later during the simulation—Li 3: The Silk Road—they will learn about the Chinese Flying Money system and the uniqueness of this concept in the ancient and medieval world.

7. Distribute a FLYING MONEY CREDIT RECORD form to each hsing. Clearly set your "banking" times when students can deposit and verify their Civil Service Points. We suggest one day per week as Bank Day when 1st ranking hsing leaders can come to you for this purpose. At that time you can collect the Civil Service Points (for recycling), record their assets, and initial or stamp your verification. You need to decide whether to have hsings keep their own FLYING MONEY CREDIT RECORD or file them yourself.

Teaching Tip

You may choose to have students use red paper or just make a red or red-and-black border around white paper to simulate Chinese color schemes.

8. Using the Student Guide cover as a model, hsings should construct a group vertical banner. You will need to provide lengths of butcher paper cut to a size that best fits your classroom needs as banner paper for each group. Upon completion—one or more class periods will be needed unless you assign the banner's construction as homework—the banners should be hung, preferably above each group's meeting place. (An alternative is to put them on wood stanchions.) Inserting rulers in a curtain-rod-like fold at the top and bottom will hold them straight. Award Civil Service Points for effort and achievement when completed banners are hung.

Day 2: Geography, mapmaking

1. On the FREEHAND MAP ASSIGNMENT sheet designate either the Map of China list or the Map of Asia list as the mapping assignment for your students. Use the blank FREEHAND MAP OUTLINE provided on Li 1:16 to make an overhead transparency.

2. Distribute plain white ditto or copy paper and the FREEHAND MAP ASSIGNMENT sheet to each student. Review the directions. Students should understand that they are to carefully copy the map displayed on the overhead onto their paper. At first, some students may feel that this task is difficult, but continued practice with this type of map work pays off by the end of the year. Students learn the shapes of continents and countries more effectively than assignments where maps are traced or already outlined on a copy.

Teaching Tip

You can also use a grid overlay technique to break down the task into smaller parts.

3. Some students may need to use an atlas instead of the overhead image if they are uncomfortable with copying from a distance. This is acceptable as long as they do not *trace* the map.

4. Assign a due date for completed maps either individually or as a group and check for accuracy. A FREEHAND MAP OUTLINE KEY is provided on Li 1:17. Award Civil Service Points. You may wish to display selected maps in the room.

Days 3-5: Chinese Virtues Tableaux

1. Have students read the Chinese virtue stories in their Student Guides, pages 5-6. Each hsing has a different story. Distribute a blank copy of the CHINESE VIRTUES GRAPHIC ORGANIZER to each student. They should be kept in the group folder until the myth presentations, but students should be aware of the ORGANIZER's format ahead of time.

Teaching Tip →

An overview of all Group Hsing Sheets has been provided for your convenience at the end of these directions.

Tableau is like a comic strip. Action is shown without moving. Any character touched by the narrator speaks but does not move (like a speech bubble of a comic strip character).

2. You might possibly review what will be expected both during the presentation and later on the organizer. Have each hsing silently read the myth in its Student Guide; then have each hsing discuss its story to determine what elements best illustrate the story's moral lesson. Next have students participate in the planning of their tableau presentation together. Since, to preserve spontaneity, no directions have been included on either the graphic organizer or the individual myths, you will need to give clear directions to students about this activity. Tableau is a strategy by which a story is told through scenes from the text portrayed by "actors" who pose together in a frozen state.

3. The students will select a scene from their story and depict that scene as if they were an artist's illustration of that scene. The group narrator will tell the story either by reading the text or dictating a synopsis so that the other members of the class can clearly understand the story.

4. Keep in mind that this type of presentation may take a bit of practice and some time in class should be provided. Students can prepare a few props if they need to, but scenes should not depend on such materials.

5. You'll also need to set a due date and provide for at least one class period for group presentations. If you wish, you might want to spread the presentations over several days. You may wish to put these steps on the board or duplicate them as handouts:

Preparation:

- ***Step 1:*** Read the myth silently.
- ***Step 2:*** List scenes or incidents that are critical to show the virtue.
- ***Step 3:*** One member of the group should be designated as the narrator. (This should be a student who will be able to read the story easily and with some drama. All other members of the group will be "pose actors.")
- ***Step 4:*** Students work together to plan and practice their tableau scenes.

Presentation:

- ***Step 1:*** Narrator will begin the story, including some background information provided with the story (except for *The Young Man and the Weaver Girl).*
- ***Step 2:*** Pose actors will strike their first tableau pose while the narrator continues the story. They should "freeze" into a group position that illustrates the narrator's words.

Teaching Tip →

Recommended for extra credit: *If students want to extend their roles of individual characters in the story, the narrator can choose to touch that student in a pose who will then "come to life" and speak as though he or she is that character. This dialog may be extrapolated from the actual text or may be invented, using good judgment about what that character might actually have said.*

6. After each presentation, each group should discuss the story and decide what evidence in the story can be cited to support the stated virtue on the graphic organizer. Each student will need to fill in their own graphic organizer in the provided space for the appropriate story. As a check for understanding, you may wish to make an overhead of the blank graphic organizer and fill it in as a whole class.

Day 6: Calligraphy

1. Have students read the historical background essay Chinese Calligraphy on pages 7-8 in the Student Guide. This can be a homework assignment or a group read-around.

2. Students should take notes on the most important words, phrases, ideas, and facts. Tell students that some of the information will be used as questions in the Great Wall Gameboard competition in Li 2: The Great Wall.

3. It would be advisable to select some of the graphic information for transparencies and review the calligraphy techniques with the whole class. (See pages Li 1:20-22.)

4. If you wish to use the included CALLIGRAPHY PRACTICE SHEET, duplicate enough for your students.

Teaching Tip

Have patience with students while they work on calligraphy. Try writing some yourself so that you understand both how fascinating and difficult it is.

5. Black marker pens with a broad tip are easiest for students to use, but if you plan to use brush and ink or paint, you'll probably want to draw a larger version of the nine-unit square and duplicate that, or just have students draw their own using rulers and scrap paper.

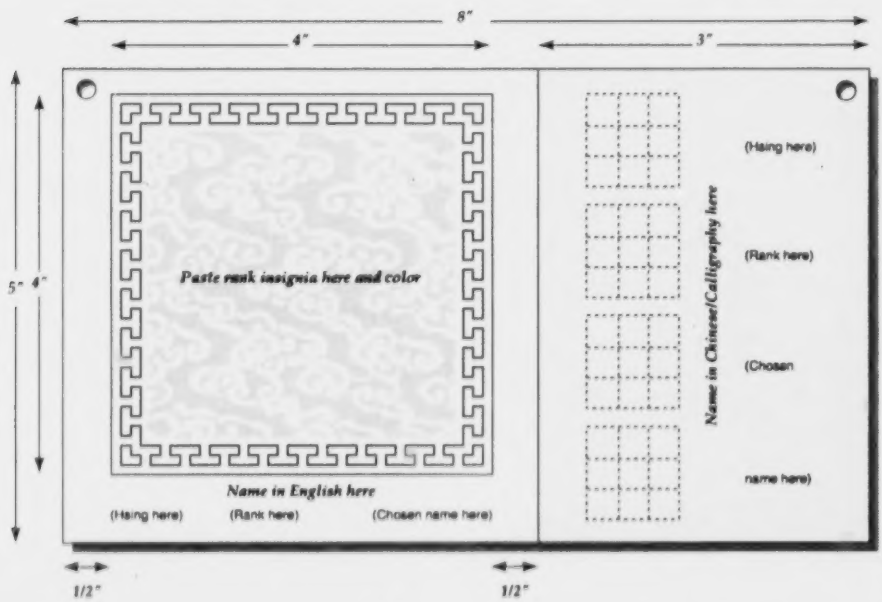
6. It is important to reinforce the concept that the Chinese characters are not like our alphabet; rather they are whole words or ideas embodied in a set of symbolic strokes which are combined to make the individual characters. It is also interesting for students to try and follow the historical development of the demonstration characters provided. At this point students may want to take some extra time to practice.

7. When they are ready, have students read How to Choose a Chinese Name on page 9 in their Student Guides. At that time give each student HOW TO WRITE YOUR OWN CHINESE NAME. With this sheet they should be able to construct their name in calligraphy form.

DAILY DIRECTIONS - 5

8. Have each student make a personal ID badge following the directions below. Encouraged students to practice so they won't make a mistake on their badges. Also included are a few other pictograph/character examples to use if you wish.

9. Directions for constructing a personal rank badge.
   a. Give each student a 5"x8" card the color of his/her hsing. Beginning with the plain side, have them punch two holes at the top of the card for string or yarn with which to hang the badge around their neck.
   c. Students measure and lightly draw lines on their card, dividing it into sections (see the diagram below for placement of lines).
   d. Each hsing member will also hold a rank or status within the group. This rank will be determined by their scores on THE GREAT WALL HISTORICAL REVIEW which will be given in Li 2. The highest score will assume the first rank, unicorn; second, white crane; third, leopard; fourth, peacock; all other members, lion.
   e. Have each hsing read How to Put Together a Personal Chinese Name and work together to coordinate the names. The group member with the highest rank will take charge of this process.
   f. Have students write their selected name at the bottom of the badge, as shown on the diagram. Later they will write this name in Chinese calligraphy in the space left on the right side of the badge.
   g. Use yarn or string to thread through the holes at the top and tie at each end.



Teaching Tip

Although a few scholars today claim Marco Polo made up all his stories and never actually traveled to ancient China, most scholars still regard his writing as a reliable source.

... gold and silver,

precious stones and pearls ...

Marco Polo's impressions of the Winter Palace at Beijing (Yenjing):

The roof of the palace itself is very high. The walls of the halls and chambers inside are all covered with gold and silver and decorated with pictures of dragons and birds and horsemen and various breeds of beasts and battle scenes. The ceiling is similarly decorated—nothing but gold and pictures everywhere. The hall is so vast and so wide that a meal might be served here for more than six thousand men. The number of chambers is quite bewildering. The whole palace is at once so immense and so well constructed that no one in the world, granted that he had the resources, could imagine any improvement in design or execution. The roof blazes with scarlet and green and blue and yellow and every color, so brilliantly varnished that it glitters like crystal and the sparkle of it can be seen from far away. And this roof is strong and stoutly built to last for many a year ... In the rear of the palace are extensive apartments, both chambers and halls, in which are kept the private possessions of the Khan. Here is stored his treasure: gold and silver, precious stones and pearls, and his gold and silver vessels. And here too are his ladies and his concubines. In these apartments everything is arranged for his comfort and convenience, and outsiders are not admitted.

Marco Polo's impressions of Hangzhou:

Markets ... Upon three days in every week there is an assemblage of 40,000-50,000 persons who attend the markets and supply them with every article of provision that can be desired. There is an abundant quantity of game of all kinds, such as roebucks, fallow deer, hares and rabbits, together with partridges, pheasants, fowls and such a number of geese and ducks as can scarcely be expressed. There are also the shambles where they slaughter cattle for food, such as oxen, calves, kids, and lambs to furnish the tables of rich persons. At all seasons there is a great variety of herbs and fruit.

From the sea, there is daily brought up from the river a vast quantity of fish; in the lake also there is an abundance of fish.

Funerals ... Upon the death of any great and rich person, the relations clothe themselves in coarse dresses and accompany the body to the place appointed for burning it, attended by performers on musical instruments. They throw into the flames pieces of paper upon which are painted representations of servants, horses, camels, as well as gold and silver money. This is done because they believe that the dead will possess in the other world all these conveniences.

CHINESE UNIVERSE—OVERVIEW

Teaching Tip

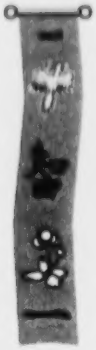
Note: Each hsing is to include all the bold-faced items on its banner. Have students refer to their hsing's Student Guide cover for help.

The Clan of the Center is the Zhou

- The Center's element is the **Earth**.
- The sacred animal associated with the Earth is **Man**.
- The color is **Yellow**, for Chinese civilization began on the yellow soil of the Yellow River, the river they believed was at the center of the world.
- The number at the Center of the Nine Mansions is **5.**
- The plant is **Bamboo**, a plant used for many purposes. The tough plant stood for strength, flexibility, and lasting friendship.

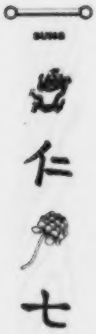
The Clan of the North is the Tang

- The North's element is **Water**.
- The sacred animal associated with the North is the **Tortoise.**
- The color is **Black**. Black is a lucky color and attracts prosperity.
- The number at the North is **9.**
- The season is **Winter.**
- The flower is the **Plum Blossom,** symbol of personal renewal.



The Clan of the South is the Han

- The South's element is **Fire.**
- The sacred animal associated with the South is the **Phoenix**.
- The color is **Red**.
- The number at the South is **1**.
- The season is **Summer.**
- The flower is the **Lotus,** a favorite to grace the tranquil pools and lakes of Chinese gardens. It is seen as a symbol of purity—sacred to the Taoists, and the symbol of reincarnation to Buddhists.



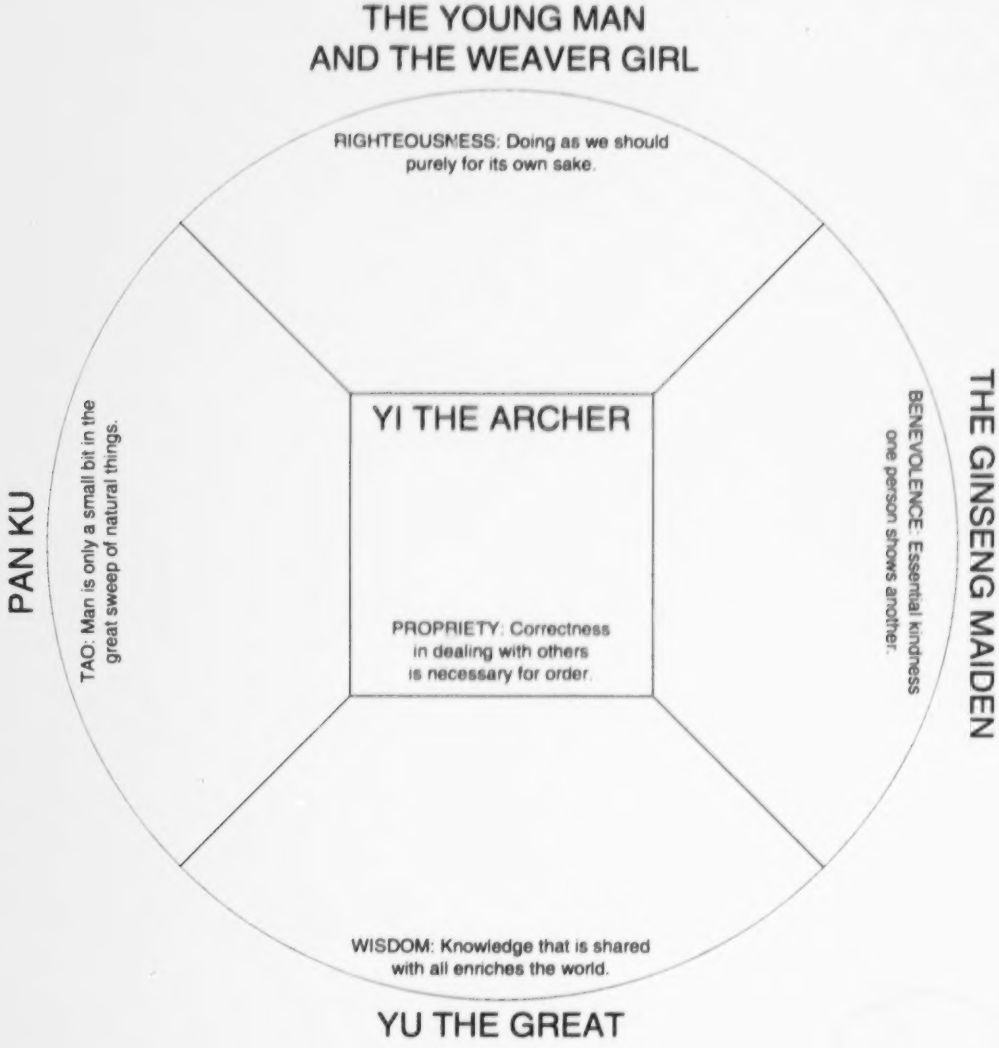
The Clan of the East is the Sung

- The East's element is **Wood**.
- The sacred animal associated with the East is the **Dragon**.
- The color is **Blue-green.**
- The number at the East is **7**.
- The season is **Spring.**
- The flower is the **Peony,** known as the "King of the Flowers" because of its large, red petals.

The Clan of the West is the Ming

- The West's element is **Metal.**
- The sacred animal associated with the West is the **Tiger.**
- The color is **White.**
- The number at the West is **3.**
- The season is **Autumn.**
- The flower is the **Chrysanthemum.** It was esteemed for the richness and variety of its colors. It outlasted the frost, so it was the symbol of long life.

CHINESE VIRTUES—TEACHER OVERVIEW - 1


THE YOUNG MAN
AND THE WEAVER GIRL
RIGHTEOUSNESS: Doing as we should purely for its own sake.
PAN KU
TAO: Man is only a small bit in the great sweep of natural things.
YI THE ARCHER
PROPRIETY: Correctness in dealing with others is necessary for order.
BENEVOLENCE: Essential kindness one person shows another.
THE GINSENG MAIDEN
WISDOM: Knowledge that is shared with all enriches the world.
YU THE GREAT

YI THE ARCHER

- **Virtue:** Propriety or "li" means correctness in dealing with others. People must be treated with respect for order to come to society.
- **Evidence from the story:**
  - The sons do not respect the way their mother drives them, they tip over the chariot, and they go to the sky and ignore the pleas of their parents. Because of these actions, the world is almost burned up.
  - When Yi ignores Dijun's instructions, nine suns die and the world is almost without any sun. Yi and his wife have to leave Heaven and go live on earth without immortality. Yi had to listen to his wife complain. She demanded that he go on a long, hard journey to get the Immortal Elixir.
  - Chang E is greedy, not respecting Yi's right to be immortal, and drinks all the elixir. She ends up on the moon as a toad.

Teaching Tip →

Make sure hsings bring out these points after giving their tableaux.

CHINESE VIRTUES—TEACHER OVERVIEW - 2

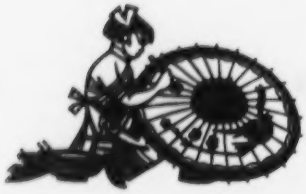
THE YOUNG MAN AND THE WEAVER GIRL

- **Virtue:** Righteousness: doing as we should purely for its own sake.
- **Evidence from the story:**
  - The weaver girl left her family and responsibilities to be with the young man she loved. As a result:
    - — the sunsets had no color or clouds for years.
    - — the queen took the weaver princess back to heaven and took the Silver River.
    - — the young man and the children neglected the ox.
    - — without the river the ox had little water and died.
    - — the weaver girl was separated from her family on earth except for once a year.

YU THE GREAT

- **Virtue:** Wisdom: knowledge shared with all enriches the world.
- **Evidence from the story:**
  - Yu mastered the floods to save Man. Then he taught Man so the task could be done as needed. Without Yu there would be no land to farm.
  - Yu also taught the people of the earth how to craft metal. Many useful tools were made for the world.

THE GINSENG MAIDEN



- **Virtue:** Benevolence: essential kindness one person shows another.
- **Evidence from the story:**
  - The Ginseng Maiden and the animals treated each other well.
  - She hurried to take an umbrella to her friends when it rained.
  - She tried to move them to a dry spot under the wu tung tree.
  - The phoenix tells the maiden how to cure her friends.
  - The rabbit and sheep wove shoes for the maiden, the peacock gave her a feather, and the deer gave her a horn.
  - The maiden helped the baby swallows without harming the snake. The maiden helped a fish out of water. In turn, the fish helped her cross the river.
  - The sage gave the elixir to the maiden.
  - All of this resulted in the Maiden's friends becoming well and the ginseng plant having medicinal powers throughout history.

PAN KU

- **Virtue:** "Tao" Man is only a small bit in the great sweep of natural things. Oneness with the whole brings harmony.
- **Evidence from the story:**
  - Mankind was formed from the parasites on Pan Ku's body, but there were many parts to the egg and Pan Ku which did not become Mankind.
  - Man does not have a very important beginning compared to the rest of the world.
  - Lao Tse said there are 10,000 creatures. Man is just one of them trying to become part of the whole.

CIVIL SERVICE RUBRIC

A note about rubrics: A rubric is a kind of scale or standard by which something or someone can be evaluated. It describes the quality of work or behavior so that the scoring is always consistent and therefore fair. The advantage is that with a rubric you always know the criteria that will be used to judge your work. It is easy, therefore, to change your performance to attain the level of achievement you want. Simply become familiar with what the rubric says and work toward that level. The following is the rubric that will be used to evaluate your personal work and behavior as well as your hsing's. This rubric is based on the Chinese definitions of the quality of a person's life actions and the ancient laws of the mandarins.

5 Superior person

- The superior person is exacting of himself, taking great care to be accurate and meticulous about his or her responsibilities.
- The superior person is truly courteous to all and is calm and at ease with self-disciplined ways.
- The superior person most carefully is respectful of the wisdom of elders and those of position or rank.

4 Honorable person

- The honorable person covets the reputation of being slow in word but prompt in deed when it comes to his or her responsibilities.
- The honorable person is respectful of elders and avoids quarrels and legal actions as far as possible.
- The honorable person is positive in dealings with others.

3 Virtuous person

- The virtuous person is ready to admit mistakes and works to amend errors.
- The virtuous person takes as much trouble to discover what is right as a lesser person takes to discover what will pay.
- The virtuous person takes it upon himself/herself to make the contributions that are expected.

2 Person of humanity

- The person of humanity demonstrates kindness and respect to others.
- The person of humanity does not do unto others what he or she would not want done to himself/herself.
- The person of humanity is modest and conducts himself/herself in a more or less responsible manner although sometimes needs to be reminded of the virtues of self control.

1 Common person

- The common person is exacting of others while lax of himself.
- The common person is one who learns but does not think and so is lost.
- The common person is one who thinks but does not learn and so is in danger to himself or herself and others.
- The common person is small and fretful and ill at ease with responsibilities.

To be remembered by all: First and foremost, be faithful to your superiors. Keep all promises. Refuse the friendship of all who are not like you in honoring correct behavior.

CIVIL SERVICE POINTS

CIVIL SERVICE POINTS (back)

FLYING MONEY CREDIT RECORD

Directions: This sheet tracks your hsing's personal credit account record. This document should be kept in a place of great safety, for it will be your only record of Chung-Kuo Civil Service Points that will be your claim to the Mandate of Heaven!

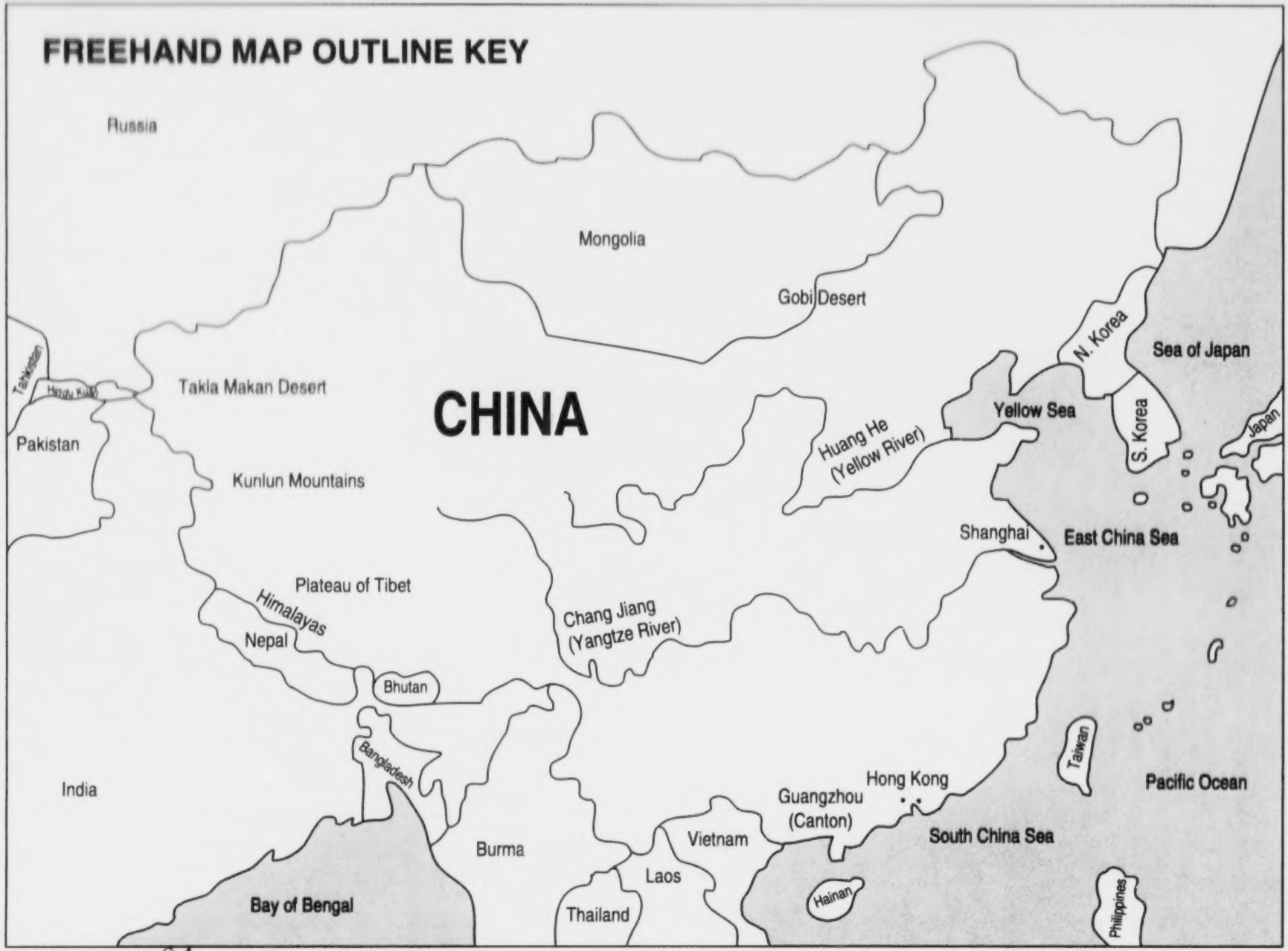
Hsing name: _____

Hsing members: _____

_____

Activity	Points	Deposited	Verified by:

FREEHAND MAP OUTLINE


FREEHAND MAP OUTLINE KEY
Russia
Mongolia
Gobi Desert
N. Korea
Sea of Japan
Takla Makan Desert
CHINA
Yellow Sea
S. Korea
Japan
Pakistan
Kunlun Mountains
Huang He
(Yellow River)
Shanghai
East China Sea
Plateau of Tibet
Himalayas
Nepal
Chang Jiang
(Yangtze River)
Bhutan
Bangladesh
India
Taiwan
Hong Kong
Pacific Ocean
Guangzhou
(Canton)
Vietnam
South China Sea
Burma
Laos
Hainan
Bay of Bengal
Thailand
Philippines

FREEHAND MAP ASSIGNMENT

Directions: Using the overhead transparency map draw the outline onto your own paper. This may seem difficult at first, but you will get the hang of it by trying your very best and sticking with it! You'll need to color your map and title it appropriately. Using an atlas, find and neatly label the geographic locations that your teacher has indicated:

Map of Asia ❒

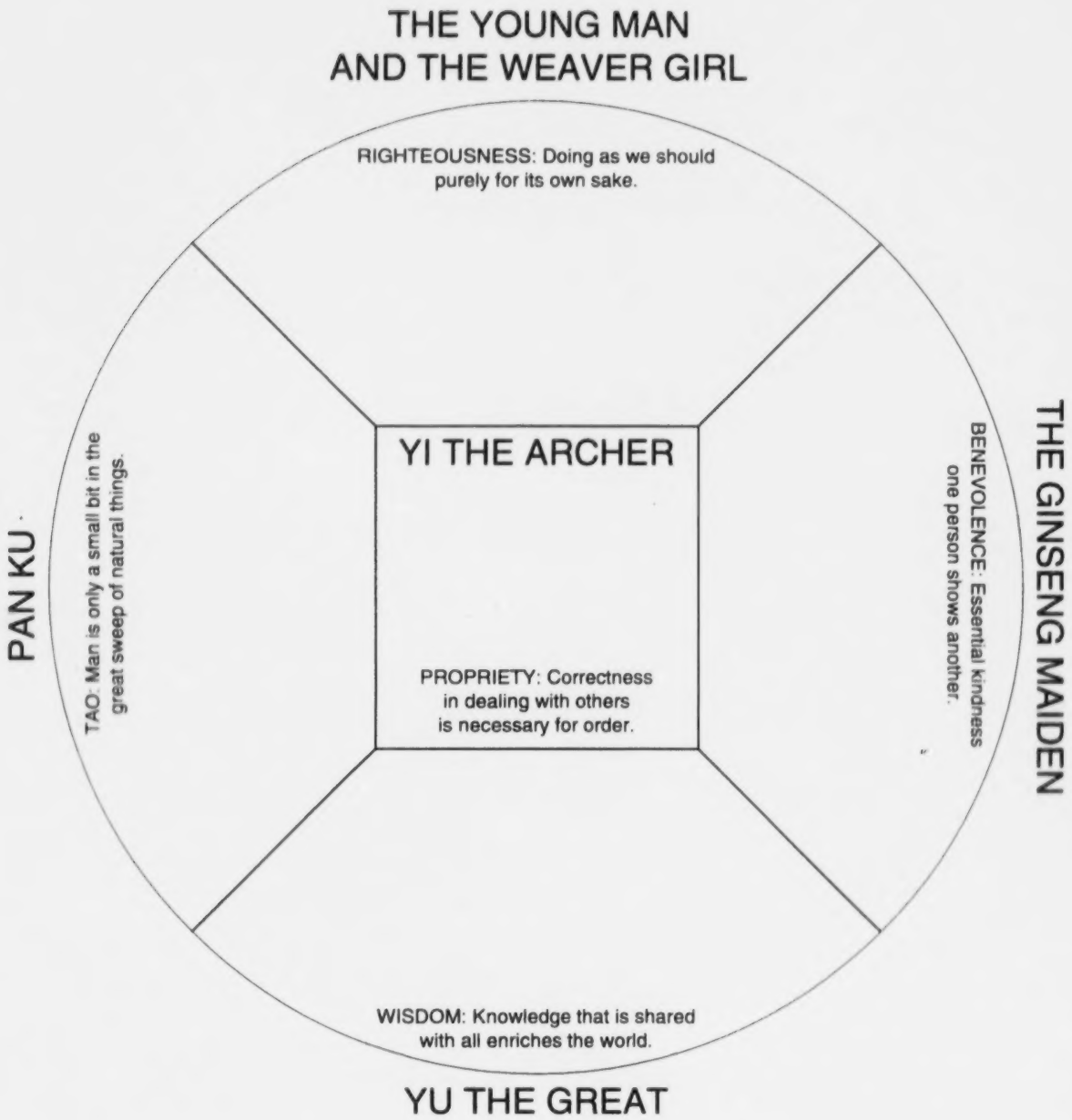
Afghanistan
Bangladesh
Bay of Bengal
Beijing
Bhutan
Burma
Chang Jiang (Yangtze River)
East China Sea
Gobi Desert
Guangzhou (Canton)
Hainan
Himalayas
Hindu Kush
Hong Kong
Huang He (Yellow River)
India
Japan
Kunlun Mountains
Laos
Mongolia
Nepal
North Korea
Pacific Ocean
Pakistan
Philippines
Plateau of Tibet
Russia
Sea of Japan
Shanghai
South China Sea
South Korea
Taiwan
Takla Makan Desert
Thailand
Vietnam
Yellow Sea

Map of China ❒

Beijing
Chang Jiang (Yangtze River)
East China Sea
Gobi Desert
Guangzhou (Canton)
Hainan
Himalayas
Hong Kong
Huang He (Yellow River)
Kunlun Mountains
Mongolia
Pacific Ocean
Philippines
Plateau of Tibet
Russia
Shanghai
South China Sea
Taiwan
Takla Makan Desert
Yellow Sea

You might think of some "extra" items you could include to make your map even more informative.

CHINESE VIRTUES GRAPHIC ORGANIZER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THE GINSENG MAIDEN
BENEVOLENCE: Essential kindness one person shows another.
WISDOM: Knowledge that is shared with all enriches the world.
YU THE GREAT

COUNTING CHART

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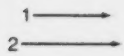
二 

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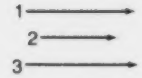
三 

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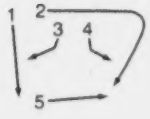
四 

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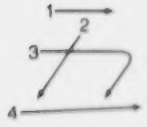
五 

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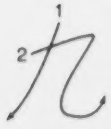
九 

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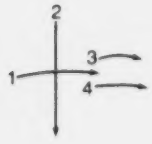
十二 

12 shí èr

CHART OF CHINESE CHARACTERS - 1

日	月	山	雨	火	牛
sun	moon	mountain	rain	fire	ox
犬	羊	虎	虫	馬	鼠
dog	sheep	tiger	insect	horse	rat
鳥	鹿	龍	龜	魚	大
bird	deer	dragon	tortoise	fish	big
木	好	林	炎	晶	順
wood/tree	good	forest	blaze/burning	crystal/clear	gentle
美	智	福	仁	口	留
beautiful	wise	happy	kind	mouth	graceful
地	旦	吉	成功	永	英
earth	sunrise	luck	success	eternity	courage

CALLIGRAPHY PRACTICE SHEET

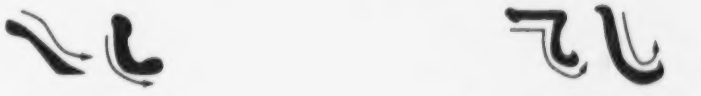
HOW TO WRITE YOUR OWN CHINESE NAME

1. Use a water color brush with a pointed tip and black water color paint. The Chinese use special bamboo brushes and ink sticks ground on a special inkstone. If you don't have these, use a broad-tipped marking pen.

2. Before you start to write your name in Chinese characters, you need to practice the basic strokes. Draw all vertical strokes from the top down and horizontal strokes from left to right.

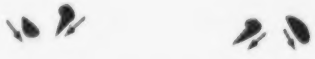
straight lines angled lines lines with hooks

3. Curves move from top to bottom and from left to right.



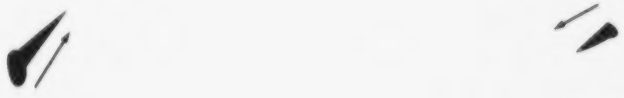
curves curves with hooks

4. Some short strokes slant to the right and some to the left.



short strokes

5. Only one stroke is made from the bottom up and only one from right to left.



bottom up right to left

6. Look at the bottom of page 9 of your Student Guide for the characters in your Chinese name.

7. Practice writing each character of your name in the squares on the practice sheet. When you practice writing your name, try to fit each character into the nine squares so it is well developed. Try to avoid the flawed character.

8. Now put your personal name in Chinese characters on the right side of your personal ID badge writing from the top to the bottom. See How to Choose a Chinese Name in your Student Guide.

INTRODUCTION

In Li 2: The Great Wall students concentrate on activities designed to teach them about the Great Wall of China and its historical significance. They are introduced to Chinese folklore through the story of Meng Jiang Nyu, plan and build a timeline, and participate in a historical review as preparation for playing in a quiz game about the Great Wall's history. The also study the historical background for adding clan rank to their personal ID badge.

Setup

Teaching Tip →

Note that segments must alternate A, B, A, B ... in order to fit together properly.

1. **Duplication** Duplicate the following handouts from masters found after these directions:
   - GROUP TIMELINE ASSIGNMENT CHART (one per student)
   - TIMELINE OF CHINESE HISTORY (three copies segment A for each hsing; two copies, segment B)
   - THE GREAT WALL HISTORICAL REVIEW (one per student)
   - **The Great Wall Gameboard Questions** (Note: You may make only one-sided copies if you wish, but we suggest two-sided cards so that they don't get mixed up with any other gameboard cards. Cut and bundle in rubber bands.)
   - **Yin-Yang Cards** (Note: You may make only one-sided copies if you wish, but we suggest two-sided cards so that they don't get mixed up with any other gameboard cards. Cut and bundle in rubber bands.)

2. **Gameboard** A folded 24"x32" Great Wall Gameboard is included with the simulation.

3. **Materials** Acquire these materials as indicated:
   - 3 pennies for each group: They will be throwing the pennies (like dice) in order to determine their next move on the gameboard. This simulates the *I Ching*, an ancient fortune-telling game.
   - 1 Post-it Slip for each hsing to use as a marker

Teaching Tip →

Making small pennants in the hsing colors to mark their place on the gameboard takes a little more time, but it makes it easier to point at the dot.

Day 1: The Great Wall's history

1. Read the story of *Meng Jiang Nyu* aloud to the class while each student follows the copy given in the Student Guide (pages 10-11). If you are unfamiliar with the names, it helps to practice prior to the reading. Emphasize to the students that this story portrays the hardships endured by the common people during the building of the Great Wall.

DAILY DIRECTIONS - 1

Days 2-3: Constructing a timeline

Teaching Tip →

Reading with as much drama and enthusiasm as you can will help students to maintain a high level of motivation.

1. Have students read The Great Wall background essay, pages 12-13 in their Student Guides.

2. Hand out the GROUP TIMELINE ASSIGNMENT CHART.

3. Using the Great Wall essay, the chart, and other class resources, have the class create a Timeline of Chinese History from the Shang and Zhou dynasties through the Yuan (Mongol) and Ming dynasties. Groups should list major events, people, inventions, etc., that were historically significant during that time period.

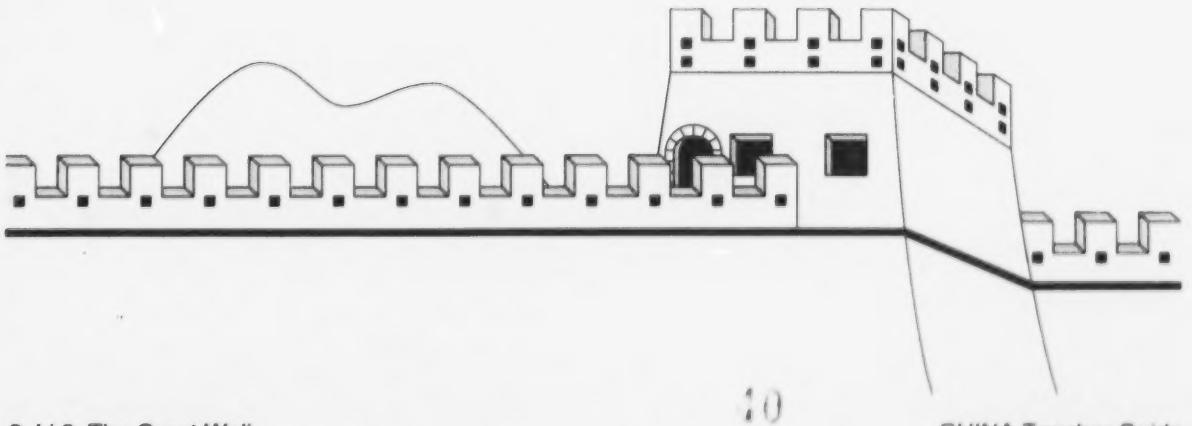
4. Following the chart, assign each hsing to a segment of the wall which will include a span of years and dynasties as their research assignment. Distribute at least one A wall segment and one B wall segment to start. Instruct students to use the prominent black line to demarcate the actual years of such events, draw a small picture or symbol that represents the event, and provide a short caption about the event.

5. You might also ask students to include events that happened outside of China concurrently at the bottom for extra credit.

6. Have students use colored pencils or crayons to color the timeline. This makes the timeline look very impressive.

7. Tell groups to be prepared to make a presentation to the class about the highlights of their research and any insights they might have gleaned.

8. The completed timeline can be pieced together as students are ready and makes a nice as well as informative room decoration.



DAILY DIRECTIONS - 2

Days 4-5: Play

1. Your students will now have an opportunity to show off what they have learned in Li 2: The Great Wall by competing in The Great Wall Gameboard competition.

2. In order to prepare for "game day," hang the gameboard on your bulletin board.

3. Tell all the students that this will be a great way to fill their FLYING MONEY CREDIT RECORD with lots of Civil Service Points. Encourage students to review all the information that has been assigned from Li 1 for homework. You will also need to make sure that you have copied a set of the Great Wall Question Cards for each class and a set of three pennies for each group.

4. Have each group mark a Post-It slip or small colored pennant which you have given them with the group's sacred number.

5. Rules of play
   a. To begin the game, identify the group with the most Civil Service Points. This group will take the first turn. The group with the next highest total will go next, and so on. After shuffling, the Great Wall Question Cards are placed face down where you can monitor the draw. The first ranking member of the first team draws the top card and answers the question. The group may take a moment to caucus about the correct answer, but after a predetermined amount of time the spokesperson must deliver an answer. If the answer is incorrect, the team loses its turn and the next team draws.
   b. If the team answers correctly, a predetermined member will throw the I Ching in the form of the three pennies to determine how far on the gameboard the team will move.
      - Each Yin (head) thrown = move one dot on the gameboard
      - Each Yang (tail) thrown = move two dots on the gameboard

      (Students will only be able to throw combinations adding up to 3, 4, 5, or 6.)
   c. Mark each group's place with a sliver of Post-it paper or colored pennant that identifies each group. Group members must decide which wall route they will follow, according to their strategy and their fates. They may move either left or right if they do ***not*** sit on a Yin-Yang dot.
   d. If a group *sits* on a Yin-Yang dot marked on the map, a member must draw a Yin Yang card and follow the directions on the card. A loss requires the hsing to take the right-hand path of the wall.
   e. All used Yin-Yang cards go to the bottom of the pile.

Teaching Tip →

During Li 3: The Silk Road, students will learn more about the I Ching.

DAILY DIRECTIONS - 3

6. Advise groups it will be advantageous for at least one assigned member to take notes about the questions and answers on the Yin-Yang cards as they provide material for a final-unit exam on China. This final exam, which you make up from material the students have studied, is optional; but we highly recommend that you do so.

Teaching Tip →

Note: You will need to construct the special badge using the Dragon symbol to be awarded later to the emperor during the banquet as recognition for gaining the Mandate of Heaven. You will need to decide the most deserving student in the winning group to receive this designation of emperor.

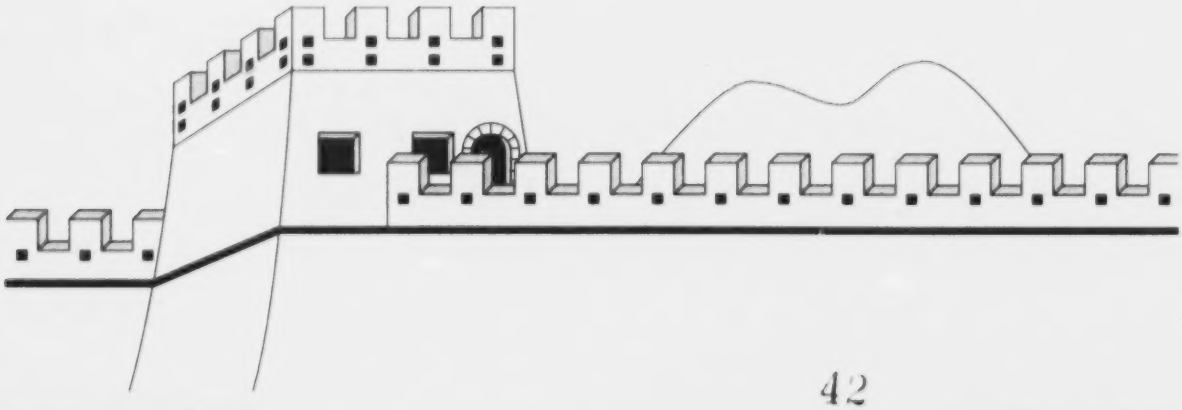
7. **Scoring** We suggest awarding two Civil Service Points for each blackened dot passed on the trail and one Civil Service Point for each ***open*** dot. ***No*** points are awarded for landing on Yin-Yang dots. This constant awarding of points keeps the game lively and profitable for all the groups if they can answer the questions correctly. At the end of the game, award an extra 20 Civil Service Points to the winning team and 10 CSPs to the second-place team. No points for backward movement as a result of Yin-Yang cards.

8. You can play the game as many times as you wish, straight through, or set a time limit and play in short spurts, keeping the Post-it markers in place. If you do this, it is a good idea to make a transparency for each class and mark your Great Wall Question Card bundle with the class ID so that you can simply start where you left off in that class.

9. Have students read the historical background for Adding Clan Rank given in their Student Guides, page 14. Have each hsing determine which students in each group should receive the highest, 2nd highest, etc. rank based on their performance in the game and on their leadership in helping the hsing complete previous assignments. Each member's rank should then be added to the badge as indicated on the badge diagram given in Li 1. Make sure that students understand that the now-assigned rank determines who is generally in charge in what order within each individual group. Assign Civil Service Points.

Note: It is probably best to do this ranking by secret ballot. If there are ties, determine the winner by a coin toss.

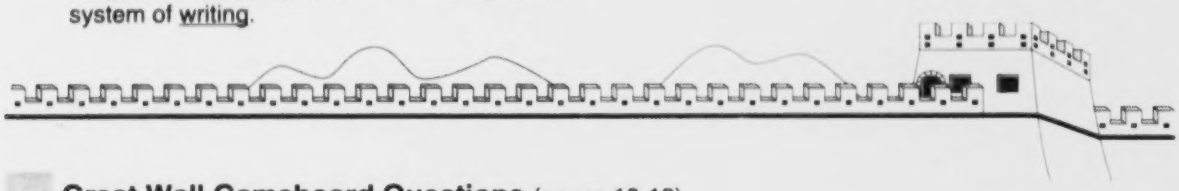
Note: After going through the Great Wall Question Cards once, you might want to give the questions without the answer choices to make it more challenging.



ANSWERS

Great Wall Historical Review (page 9)

1. The Great Wall was built to keep peasants in and keep northern Mongol nomads out.
2. Mongols were highly skilled horsemen who could travel for days at a time with little rest.
3. Emperor Qin Shihuangdi was crowned king of Qin at the age of 13.
4. The Great Wall was built in:
   c. the northern part of China.
5. The First Emperor unified the systems of money, weights and measures, as well as unifying the system of writing.
6. The emperor paid for the wall by taxing the people.
7. The wall is built of stone slabs and giant bricks.
8. "Wolf smoke" means an alarm.
9. The Great Wall was a success in that:
   a. Imperial rule was the only form of government from then on.
10. The average height of the wall is 30 ft.



Great Wall Gameboard Questions (pages 10-19)

1. b. keep northern Mongol nomads out
2. b. horsemen
3. d. 13
4. the northern part of China
5. d. money, weights and measures, and writing
6. a. taxing the people
7. c. stone slabs
8. a. an alarm
9. a. Imperial rule was the only form of government from then on.
10. c. 30 feet
11. d. Yin and Yang
12. c. square and flat
13. c. 18,000 years
14. b. Dragon, Phoenix, Tortoise and Unicorn
15. b. mud
16. a. 9
17. d. the Five Sacred Mountains
18. a. raise the dead with a fan
19. c. a magic square
20. the earth
21. a. Propriety
22. d. Wisdom
23. e. Tao
24. c. Righteousness
25. b. Benevolence
26. Yin
27. Yang
28. an egg
29. a. a chisel
30. 9 suns or the sons of Dijun
31. a rabbit
32. a toad
33. clouds and rain
34. floods
35. a. long life
36. d. the Dragon
37. c. you are to be married
38. c. Han Dynasty
39. d. chasing a pearl
40. a. the peony
41. a. a qilin
42. d. the Shang dynasty
43. c. written on cracked tortoise shells
44. c. 5,000 to 10,000 words
45. a. a way of expressing the spirit of the universe
46. d. Mongolia
47. c. outside their hsing
48. c. yi
49. d. pictographic
50. b. a defect in calligraphy
51. yin, yang
52. c. flat, square platform
53. a. good
54. c. determined human fate
55. d. created by Nu Kua's hands
56. b. used turtle legs
57. d. southeast
58. a. northwest
59. d. 15
60. d. west
61. a. earth, fire, water, metal, wood
62. good fortune
63. c. Iron Age began
64. c. crossbows were first used
65. d. permission of all the family's branches
66. c. 700 years
67. a. the soil
68. d. strength
69. a. fusang tree
70. b. Dijun
71. c. six dragons
72. a. she was curious
73. a. civil service began
74. b. paper was invented
75. b. wealth, sincerity, and marriage
76. d. in a temple
77. d. red bird
78. a. wife of the dragon
79. b. purity
80. c. health and youth
81. a. Genghis Khan ruled China
82. d. figure painting, poetry and calligraphy
83. b. guardianship and strength
84. c. the emperor
85. a. in water
86. d. silkworm
87. b. the army
88. d. the creative
89. c. nurture of the small
90. a. waiting
91. d. difficulty
92. c. god of fire and executioner
93. d. creator of the 8 trigrams
94. c. inventor of the plow
95. a. the developer of compasses
96. b. a great sage
97. a. overthrown by his brother
98. d. ruler from 2317-2208 B.C.
99. b. father of 8 sons
100. c. was the seventh king

GROUP TIMELINE ASSIGNMENT CHART

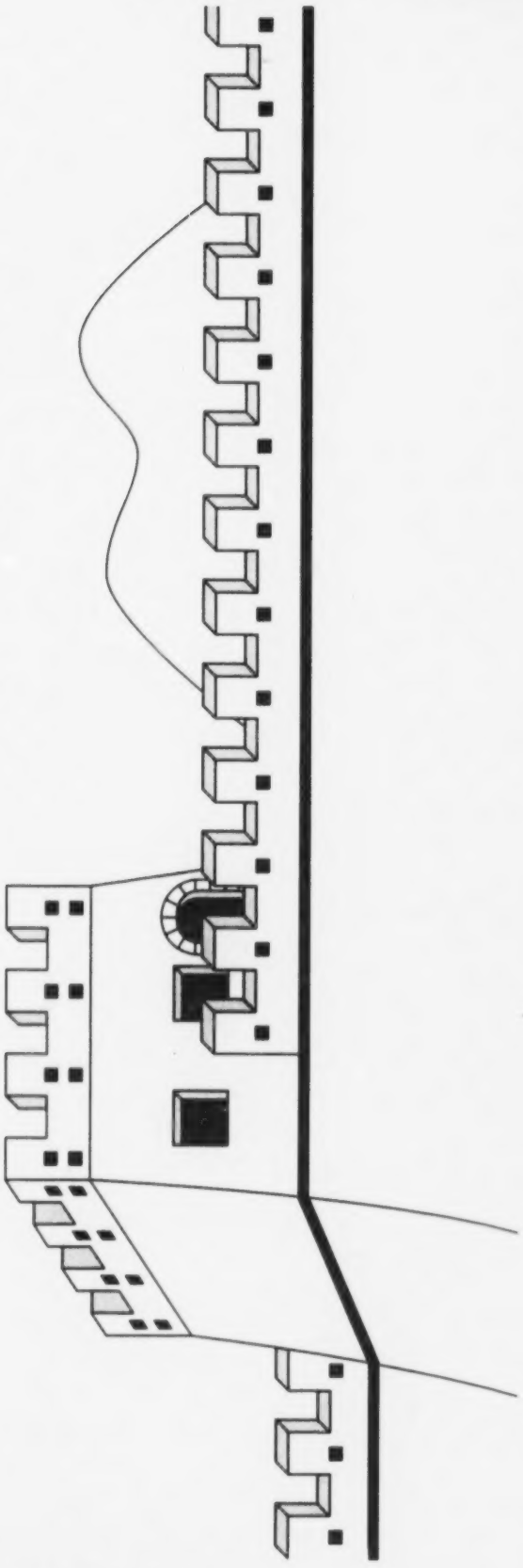
Center Hsing:	1523 BC- 256 BC	Shang and Zhou dynasties
Southern Hsing	221 BC- 220 AD	Qin and Han dynasties
Northern Hsing	265 AD- 960 AD	Northern and Southern empires, Sui and Tang dynasties
Eastern Hsing	960 AD-1279 AD	Northern and Southern empires, Sung Dynasty
Western Hsing	1260 AD-1643 AD	Yuan (Mongol) and Ming dynasties

*Note: Dates vary somewhat according to source.

Timeline of Culture and Inventions

Paleolithic	Peking Man	
Neolithic	Yellow Emperor (legendary) silk industry, painted pottery, black pottery, domestication of animals, symbol of dragon	Old Kingdom in Egypt
Xia (Hsia) (legendary)	Yu (sage king), lacquer, silk, city building, the Great Deluge	
Shang	writing, bronze casting, wheel-turned pottery, acupuncture, oracle bones	Rise of Sumarian Civilization, Hammurabi's Code, height of Egyptian civilization, Exodus
Zhou (Chou)	Confucius, Lao Tze, poetry, jade carvings, silk painting, Book of Changes, Taoism, Confucianism	Reign of Solomon, first Olympiad, Socrates born, Hellenistic Epoch
Qin (Ch'in)	beginning of Imperial Age, the Great Wall, standardization of writing	
Han	Civil Service examinations, writing of histories, poetry, building of Great Wall seismograph, paper, compass, arrival of Buddhism, Silk Road	Height of Roman Empire
"Six Dynasties"	growth of Buddhism, period of great cultural mix	Fall of Rome
Sui	Civil Service examination system, the Grand Canal	
Tang	China's Golden Age (peak period for poetry, Buddhist painting and sculpture, glazed pottery figures), block printing, Grand Canal, Christianity introduced, extensive foreign contact	Rise of Arab Empire
Sung (Song)	invention of movable type, gunpowder, mechanical clock, peak period of landscape painting, plain color porcelain	Magna Carta, Mongols conquer Russia
Yuan (Mongols)	foreign rule (Mongol Empire), Marco Polo, Kublai Khan, drama	The Black Death
Ming	maritime exploration, Western science and religion, blue and white porcelain, building of Imperial City of Peking, European traders and missionaries	Leonardo da Vinci born, voyage of Diaz, Columbus' discovery of new world, Reformation, Copernicus, birth of Shakespeare, founding of American colonies

TIMELINE OF CHINESE HISTORY (Segment A)



TIMELINE OF CHINESE HISTORY (Segment B)

THE GREAT WALL HISTORICAL REVIEW

Directions: Read the historical background essay on the Great Wall either silently by yourself or together with your group, as your teacher has instructed. Then answer the following questions from the information in the essay.

1. The Great Wall was built to _____ and _____.

2. Mongols were highly skilled _____ who could travel for _____ at a time with little rest.

3. Emperor Qin Shihuangdi was crowned king of Qin at the age of _____.

4. The Great Wall was built in:
   a. the southern part of China.
   b. the western part of China.
   c. the northern part of China.
   d. the eastern part of China.
   e. Mongolia

5. The First Emperor unified the systems of _____, _____ and _____, as well as unifying the system of _____.

6. The emperor paid for the wall by _____.

7. The wall is built of _____ and _____.

8. "Wolf smoke" means _____.

9. The Great Wall was a success in that :
   a. Imperial rule was the only form of government from then on.
   b. Completely kept out invaders.
   c. It kept the Chinese at home and healthy.

10. The average height of the wall is _____.

THE GREAT WALL GAMEBOARD QUESTIONS - 1

1. The main purpose for building the Great Wall was to:
   a. fence in peasants' fields
   b. keep northern Mongol nomads out
   c. show off the emperor's power
   d. To be seen from the moon

2. Mongols were highly skilled
   a. builders
   b. horsemen
   c. peasants
   d. artists

3. Emperor Qin Shihuangdi was crowned king of Qin at the age of:
   a. 5
   b. 23
   c. 65
   d. 13

4. The Great Wall was built in:
   a. the southern part of China
   b. the western part of China
   c. the northern part of China
   d. the eastern part of China
   e. Mongolia

5. The First Emperor unified the systems of
   a. money, writing, civil service, and silk making
   b. flood canals, sewers, and road construction
   c. building, money, and civil service
   d. money, weights and measures, and writing.

6. The emperor paid for the wall by
   a. taxing the people
   b. selling silk on the Silk Road
   c. forcibly selling people as slaves
   d. passing a law

7. The wall was built of
   a. wolf dung
   b. marble from Mongolia
   c. stone slabs
   d. small bricks

8. "Wolf smoke" meant
   a. an alarm
   b. the Mongols meal is done
   c. the Mandarin is lying
   d. Yin and Yang

9. The Great Wall was a success in that:
   a. Imperial rule was the only form of government from then on.
   b. It completely kept out invaders.
   c. It kept the Chinese at home and healthy.

10. The average height of the wall is
    a. 10 feet
    b. 20 feet
    c. 30 feet
    d. 60 feet

THE GREAT WALL GAMEBOARD QUESTIONS - 2

11. In the Cosmic Egg of Chinese creation there was:
    a. a red phoenix
    b. a white pearl
    c. Emperor Yu
    d. Yin and Yang

16. The earth for the Chinese was divided into how many regions?
    a. 9
    b. 4
    c. 7
    d. 2

12. The ancient Chinese believed the shape of the earth was:
    a. round
    b. unknown
    c. square and flat
    d. like a brick of the Great Wall

17. The Eight Immortals were believed to live in:
    a. the Celestial Palace
    b. the Forbidden Palace
    c. the Himalayas
    d. the Five Sacred Mountains

13. Panku, the legendary being of creation, spent how long creating the universe?
    a. 180 days
    b. 900 years
    c. 18,000 years
    d. 18 years

18. The Eight Immortals were said to be able to:
    a. raise the dead with a fan
    b. turn a sow's ear into a silk purse
    c. make the wind blow with a fan
    d. drink up the oceans

14. The four animals that helped Panku were:
    a. Dragon, Tiger, Phoenix, and Ox.
    b. Dragon, Phoenix, Tortoise and Unicorn.
    c. Lion, Tiger, Bear, and Ohmi.
    d. Dragon, Phoenix, Tiger, and Tortoise.

19. The Nine Mansions is known today as:
    a. a city
    b. a tomb
    c. a magic square
    d. the Great Wall

15. The dragon-tailed goddess, Nu Kua, created mankind out of:
    a. wolf dung
    b. mud
    c. vines
    d. tortoise shell

20. The ancient Chinese believed the center of the universe was ____.

THE GREAT WALL GAMEBOARD QUESTIONS - 3

21. Correctness in dealing with others is the Chinese virtue of:
    a. Propriety
    b. Benevolence
    c. Righteousness
    d. Wisdom
    e. Tao

22. Knowledge that is shared with all is the Chinese virtue of:
    a. Propriety
    b. Benevolence
    c. Righteousness
    d. Wisdom
    e. Tao

23. Man is only a small bit in the great sweep of natural things is a belief of the Chinese virtue of:
    a. Propriety
    b. Benevolence
    c. Righteousness
    d. Wisdom
    e. Tao

24. Doing as we should for its own sake is the Chinese virtue of:
    a. Propriety
    b. Benevolence
    c. Righteousness
    d. Wisdom
    e. Tao

25. Essential kindness one person shows another is the Chinese virtue of:
    a. Propriety
    b. Benevolence
    c. Righteousness
    d. Wisdom
    e. Tao

26. Is Yin or Yang considered to be active, male, light, and warm?

27. Is Yin or Yang considered to be calm, female, dark, and cold?

28. Pan Ku the creator burst from _____.

29. According to the myth, what did Pan Ku use to carve the river-beds?
    a. a chisel
    b. a knife
    c. a hoe
    d. a shovel

30. What did Yi the Archer shoot down?

50

THE GREAT WALL GAMEBOARD QUESTIONS - 4

31. According to the myth "Yi the Archer," what animal lived on the moon before Chang E arrived?

32. According to the myth "Yi the Archer," what creature was Chang E turned into on the moon?

33. Chinese dragons breathe out what?

34. Yu the Great saved China from what?

35. The tortoise is a symbol of:
    a. long life
    b. fire
    c. earth
    d. wood

36. The Phoenix was the wife of:
    a. the Tortoise
    b. the Unicorn
    c. the Tiger
    d. the Dragon

37. In ancient China, receiving a "phoenix letter" meant:
    a. you were to be executed
    b. you were chosen leader of your clan
    c. you were to be married
    d. you were madly in love

38. Paper was invented during the:
    a. Ming Dynasty
    b. Song Dynasty
    c. Han Dynasty
    d. Zhou Dynasty

39. It was believed thunder was caused by dragons:
    a. bowling in the Celestial Palace
    b. coughing when they were sick
    c. diving into the sea
    d. chasing a pearl

40. The "King of the Flowers" in China was
    a. the peony
    b. the lotus
    c. the chrysanthemum
    d. the rose

THE GREAT WALL GAMEBOARD QUESTIONS - 5

41. According to legend, the magic signs Fu Hsi copied and developed into writing were on the back of
    a. a qilin
    b. the emperor
    c. a piece of papyrus
    d. a grocery list

42. Historically, Chinese writing was first developed during
    a. a dull lecture
    b. the Qing dynasty
    c. the Qin dynasty
    d. the Shang dynasty

43. The earliest known writings in China were
    a. able to be read by the poorest peasant
    b. political protests
    c. written on cracked tortoise shells
    d. unable to be read by anyone today

44. To read well, a person had to know
    a. 1,000 to 2,000 words
    b. 3,000 words
    c. 5,000 to 10,000 words
    d. 47,000 words

45. To the Chinese, calligraphy was not only a means of communication between people, but
    a. a way of expressing the spirit of the universe
    b. a way to collect more taxes
    c. a way to learn history
    d. a form of sculpture that explained the beauty of the world.

46. The country on the northern border of China is
    a. India
    b. Tibet
    c. Thailand
    d. Mongolia50.

47. Nobles in feudal China always married
    a. their best friend
    b. a member of their hsing
    c. outside their hsing
    d. whom the emperor told them to

48. In China the number 1 is
    a. er
    b. san
    c. yi
    d. wu

49. The earliest Chinese writing was
    a. phonemic
    b. alphabetic
    c. ideographic
    d. pictographic

50. "Wasp waist" refers to
    a. a court lady's figure
    b. a defect in calligraphy
    c. a bronze dragon
    d. an insect's thorax

THE GREAT WALL GAMEBOARD QUESTIONS - 6

51. Chaos included
    a. dark and light
    b. cold and hot
    c. yin and yang
    d. all of the above

52. According to the ancient Chinese beliefs, the earth rested on a
    a. round, hard rock
    b. dragon's back
    c. tortoise's legs
    d. flat, square platform

53. According to the ancient Chinese view of the world, man was essentially
    a. good
    b. bad
    c. mud
    d. neither good, nor bad

54. The ancient Chinese believed the stars
    a. were bits of precious stones
    b. were bits of mud flung by Nu Kua
    c. determined human fate
    d. were dragon scales

55. Legend says the wealthy and privileged of the world were
    a. Tian Ming
    b. created by Pan Ku
    c. kind and generous
    d. created by Nu Kua's hands.

56. To repair the sky, Nu Kua
    a. used mud and vines
    b. used turtle legs
    c. rode a dragon
    d. asked for help from the tiger

57. Because of the hole in the sky, the hundred rivers poured through the
    a. northwest
    b. northeast
    c. southwest
    d. southeast

58. The sun and moon moved through the hole in the
    a. northwest
    b. northeast
    c. southwest
    d. southeast

59. On the shell of the tortoise, each row of numbers added up to
    a. 13
    b. 14
    c. 9
    d. 15

60. The traditionally most important mountain of the sacred mountains, Mt. T'ai, was in the
    a. north
    b. south
    c. east
    d. west

THE GREAT WALL GAMEBOARD QUESTIONS - 7

61. The Five Activities or Five Elements were
    a. earth, fire, water, metal, wood
    b. air, wind, rain, light, water
    c. lightning, snow, rain, wind, hail
    d. fire, water, wind, light, earth

62. The ancient Chinese believed harmony and order brought
    a. your relatives to visit
    b. war
    c. good fortune
    d. music to the universe

63. During the Zhou Dynasty the
    a. Stone Age began
    b. Bronze Age began
    c. Iron Age began
    d. Ice Age began

64. During the Zhou Dynasty
    a. Emperor Qin ruled
    b. Marco Polo arrived in China
    c. crossbows were first used
    d. writing was standardized

65. Land could not be sold with
    a. Tian Ming
    b. the emperor's permission
    c. a bill of sale
    d. permission of all the family's branches

66. Many clans held the same land for
    a. three generations
    b. 100 years
    c. 700 years
    d. seven generations

67. Yellow to the Chinese is the color of
    a. soil
    b. marriage
    c. luck
    d. money

68. Bamboo to the Chinese was the symbol of
    a. food
    b. wealth
    c. art
    d. strength

69. The 10 suns in Yi the Archer waited in the branches of the
    a. fusang tree
    b. plum tree
    c. bodhi tree
    d. wu tung tree

70. The god of the East was
    a. Yao
    b. Dijun
    c. Xihe
    d. Kun

THE GREAT WALL GAMEBOARD QUESTIONS - 8

71. The chariot of the suns was pulled by
    a. a tortoise
    b. four xilins
    c. six dragons
    d. Xihe

72. Why did Chang E stop at the moon?
    a. she was curious
    b. she was tired
    c. she was waiting for Yi
    d. she had a message to deliver

73. During the Han Dynasty
    a. civil service began
    b. Marco Polo arrived in China
    c. crossbows were first used
    d. writing was standardized

74. During the Han Dynasty
    a. Emperor Qin ruled
    b. paper was invented
    c. the Bronze Age began
    d. the Great Wall was built

75. Red was the color of
    a. death
    b. wealth, sincerity and marriage
    c. health and youth
    d. strength

76. Registers of the names of all the members of a clan were kept
    a. in a double gourd
    b. at the Imperial Palace
    c. secret
    d. in a temple

77. The feng huang was a
    a. black tortoise
    b. white tiger
    c. blue-green dragon
    d. red bird

78. The feng huang was the wife of
    a. the dragon
    b. the tiger
    c. the tortoise
    d. the bird

79. The lotus was a symbol of
    a. Lao tse
    b. purity
    c. happiness
    d. Confucius

80. Blue-green was the color of
    a. death
    b. wealth, sincerity, and marriage
    c. health and youth
    d. strength

THE GREAT WALL GAMEBOARD QUESTIONS - 9

81. During the Sung Dynasty
    a. Genghis Khan ruled China
    b. the Great Wall was built
    c. porcelain was exported
    d. writing was standardized

82. The Sung Dynasty was known for
    a. the Silk Road opening
    b. standardization of money
    c. science and technology
    d. figure painting, poetry, and calligraphy

83. The dragon was a symbol of
    a. Lao tse
    b. guardianship and strength
    c. happiness and long life
    d. Confucius

84. The dragon was a symbol of
    a. the lotus
    b. the Buddha
    c. the emperor
    d. Confucius

85. Land could not be sold with
    a. Tian Ming
    b. the emperor's permission
    c. a bill of sale
    d. permission of all the family's branches

86. A dragon could become as small as a
    a. grain of rice
    b. man's hand
    c. parasite
    d. silkwork

87. In the I Ching, the seventh hexagram was
    a. waiting
    b. the army
    c. nuture of the small
    d. the creative

88. In the I Ching, the first hexagram was
    a. difficulty
    b. the army
    c. waiting
    d. nuture of the small

89. In the I Ching, the ninth hexagram was
    a. waiting
    b. the army
    c. nurture of the small
    d. the creative

90. In the I Ching, the fifth hexagram was
    a. waiting
    b. the army
    c. difficulty
    d. the Creative

THE GREAT WALL GAMEBOARD QUESTIONS - 10

91. In the I Ching, the third hexagram was
    a. the army
    b. nurture of the small
    c. the creative
    d. difficulty

92. Zhujong was
    a. food of the gods
    b. wolf dung
    c. god of fire and executioner
    d. the ox boy

93. Of the Ten Great Kings, Fu Hsi was
    a. the developer of compasses
    b. a great sage
    c. inventor of the plow
    d. creator of the 8 trigrams

94. Of the Ten Great Kings, Shen Nung was
    a. the developer of compasses
    b. a great sage
    c. inventor of the plow
    d. creator of the 8 trigrams

95. Of the Ten Great Kings, Huang Ti was
    a. the developer of compasses
    b. a great sage
    c. inventor of the plow
    d. creator of the 8 trigrams

96. Of the Ten Great Kings, Yao Ti was
    a. the developer of compasses
    b. a great sage
    c. inventor of the plow
    d. creator of the 8 trigrams

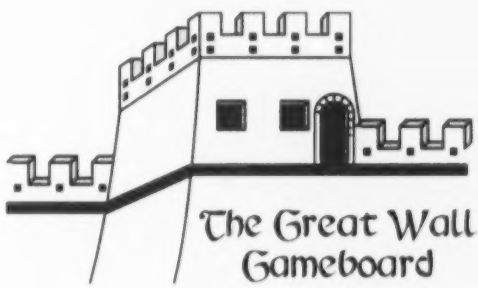
97. Of the Ten Great Kings, Yen Ti was
    a. overthrown by his brother
    b. had 8 sons
    c. was the seventh king
    d. ruled from 2317-2208 B.C.

98. Of the Ten Great Kings, Shun was
    a. overthrown by his brother
    b. had 8 sons
    c. was the seventh king
    d. ruled from 2317-2208 B.C.

99. Of the Ten Great Kings, Kao Yang was
    a. overthrown by his brother
    b. had 8 sons
    c. was the seventh king
    d. ruled from 2317-2208 B.C.

100. Of the Ten Great Kings, K'u was
    a. overthrown by his brother
    b. had 8 sons
    c. was the seventh king
    d. ruled from 2317-2208 B.C.

THE GREAT WALL GAMEBOARD QUESTIONS - Front



YIN-YANG CARDS - 1

Toss two dice. If your hsing gets a seven, you earn seven Civil Service Points and you move forward seven spaces. Any other total and you lose seven civil service points and move back seven spaces.

Toss dice. Stars aligned for unfavorable outcome. If you toss a six, heaven intervenes. Emperor takes five Civil Service Points otherwise.

Toss coin in air. If you call it correctly, the emperor rewards you with 10 Civil Service Points.

Play Scissors, Paper, Rock. Those who choose the right path will be rewarded by the Buddha with four circles forward. Otherwise, wrong path leads four circles back.

Your ancestors feel neglected. Confucius says lose 10 Civil Service Points.

The Buddha says life is so hard we must be kind. Give 10 Civil Service Points to hsing which moved before yours.

Confucius looks for wise councilor. Play Paper, Scissors, Rock. If you win you receive 20 Civil Service Points. Lose and go back three spaces.

All is in disharmony. Lao Tze says to check zodiac. If even day of month all goes back in balance. Odd day of month, pay 10 Civil Service Points to align harmonies.

YIN-YANG CARDS - 2

I Ching says: Mountains stand back to back. Unless hsing rolls a five or a two on a single die, Lao Tze requires you lose a turn for contemplation.	*Kwan Yin smiles. Twenty Civil Service Points to your hsing and move forward six auspicious spaces.*
I ching says the cauldron symbolizes great fortune and success. Roll again if your hsing's element is wood, fire, or water.	*Toss coin into air. If your call is correct, the emperor rewards your hsing with 10 Civil Service Points.*
I Ching says a ram that has run into a fence cannot retreat and cannot go forward. Toss coin into air. Correct call and Lao Tze has you move forward three circles. Incorrect call, move backward three circles.	*Emperor appoints you Number 2 grand undercouncilor to the celestial pantry. Get 10 Civil Service Points but duties difficult. Lose a turn.*
Bad luck foretold. Crack runs through your symbol on oracle bone. Priests ask for 10 Civil Service Points to placate spirits of ancestors.	*Buddha says if your compassion does not include yourself it is incomplete. Your hsing gets eight Civil Service Points for the eightfold path and four circles for the Four Noble Truths.*

YIN-YANG CARDS - Front

INTRODUCTION

Li 3: The Silk Road heavily emphasizes student research to complete the activities. Groups begin with a historical background of the Silk Road to set the scene for "traveling" the famous trade route. Students will discover four major geographic features—mountains, steppes, deserts, and oasises—with 3-D GEOGRAPHY. They will talk with Marco Polo and come to understand that the roots of many of our own familiar fairy tales have significant ties to ancient Chinese stories. They will test their advertising talents through their efforts to "sell" Chinese products and inventions by designing BILLBOARDS OF THE SILK ROAD. Finally, students will have a chance to demonstrate their learning via an authentic assessment style writing prompt.

Setup

1. Assemble construction paper (white or a light color), glue sticks or tape, scissors, rulers, paper clips, poster paper, dice, and plain white paperlike ditto or copy paper.

2. Find a willing colleague such as a team member, principal or vice principal, or a reliable parent who will be able to play the part of Marco Polo in your classes. Give this person a copy of the prepared script on page 9 and questions and answers the students decide on as soon as available so he/she might have time to review the material. Be sure to arrange a day and time(s) you will need this person to come. If you can get the volunteer to wear a bit of costume or something to enhance the enactment, all the better! Before the portrayer arrives, be sure to get your students "into" the activity with a pep talk and a review of the background.

Teaching Tip →

This may be used as a reference for this li.

3. Make an overhead transparency of the Silk Road Map from the master provided.

4. Get a copy of *Yeh Shen* or select another fairy tale from China.

5. Duplicate the following:
   - SILK ROAD GRAPHIC ORGANIZER (one per student)
   - 3-D GEOGRAPHY (one per group)
   - MARCO POLO SPEAKS (one per student)
   - MARCO POLO WRITING PROMPT (one per group)
   - BILLBOARDS OF THE SILK ROAD (one per group)
   - BILLBOARD REFERENCE CHART (one per student)
   - WRITING A TRAVELER'S TALE (one per student)

DAILY DIRECTIONS - 1

Days 1-2: Historical background/geography

Teaching Tip →

If you are in a time crunch, you may wish to make this reading a homework assignment. If not, have students read silently or together in pairs.

1. Have the students read the History of the Silk Road in their Student Guides (pages 15-17).

2. Have students take notes and highlight important items.

3. You can also lead a class discussion on the topic after the reading, making sure to reinforce important ideas about trade and cultural exchange as well as the more obvious difficulty of such a journey. Students can use the SILK ROAD GRAPHIC ORGANIZER to make notes on the suggested topics. This will help them in later activities.

4. Student groups may also construct poems found from the content in the reading and present their work to the class.

5. There are a number of strategies to reinforce content reading of this nature. Be creative and apply where most appropriate.

6. Distribute the 3-D GEOGRAPHY worksheets and materials to each group
   a. Make sure you review—even demonstrate—the folding and manipulation of the paper in order to produce a three-sided display unit.
   b. Students should use the resources in the classroom, the school library, and the public library to do the research necessary for accuracy in what the four geographic features were like and what kinds of preparation travelers would have had to make in order to survive through that part of their journey.
   c. Some speculation by students about such preparations should be encouraged as a way for them to present arguments and evidence within the context of historical data. National Geographic Magazines are a great source of information and pictures for this type of assignment.
   d. Students will need at least one or two class periods in order to complete the construction of the displays.

Days 3-4: A Visit from Marco Polo

1. Distribute the historical background—MARCO POLO SPEAKS—to each student as a homework assignment. In class, student groups should read MARCO POLO WRITING PROMPT together and decide how they will write their scripts.

a. They will need to decide on what focus they want him to have—travel, people he met, things he saw, etc. They will also need to decide whether or not to get additional information.
b. They will need to understand that they are to write questions and answers as if they were reporters doing an interview rather than write a report or essay *about* Marco Polo.
c. Although some of the work can be done at home, student groups will need class time to discuss and work on this project. You will also need to decide whether you will tell the students about the visitation or keep it a surprise.

2. As students complete their questions and answers, you will need to compile one copy of selected *questions and answers* condensed from all the groups' questions into a logical format and duplicate this copy for your Marco Polo volunteer. It will also be necessary to make copies of *questions only*, in order, for the students to ask when Marco Polo visits. Before the day of Marco Polo's visit, five to 10 students will need to select a few questions to ask the famous traveler. You will need to decide how much time you have for this "visit" and how many question will be asked. All students should take notes while the question-and-answer session is proceeding. After the "visit" you might want students to write thank you notes to Marco Polo for the visit, including some facts from their notes about the man and his times.

3. As students complete the above assignment, have students read the historical background—I Ching essay in their Student Guides (page 18). They can read this in class or you might assign it as a homework assignment. If you can get a copy of the *I Ching: The Book of Change* from the library or a good bookstore, it might be interesting for students to try throwing three pennies and looking up the trigrams.

Teaching Tip →

Use your best judgment about how such an activity would be perceived in your class, school, community, etc.

Days 5-6: Constructing Billboards of the Silk Road

1. For this activity, student groups make one or more billboards to advertise a product or idea that came to the West from China and/or one or more to advertise a product or idea that came to China from the West. Students should draw a picture, develop a motto or slogan, and write a short informative piece to attach to the billboard.

2. Emphasize the attributes of that product during that time period. This will enhance the historical context.

3. Distribute BILLBOARDS OF THE SILK ROAD to each group. Provide chart paper or tagboard, markers, crayons, etc. for students to make their billboards. You may need to review what the purpose of a billboard is: to advertise and elicit interest in a product that can be purchased by a consumer. You might want to bring in ads from newspapers or magazines as examples.

4. Allow class time for students to collaborate on research and actual billboard construction. Encourage creativity in advertising techniques.

Teaching Tip →

We recommend setting a definite time limit for this activity in order to encourage students to use their time efficiently.

5. As the billboards are completed, hang them around the room for display. When all billboards have been hung, distribute the BILLBOARD REFERENCE CHART to each student. At a designated time, each student will travel (with their group) around the room—carrousel style—examining the billboards and filling in their chart.

6. To follow up, groups can pool their resources to make sure they have obtained information about all billboard inventions/ideas. Student groups should then prioritize the billboard items and select the three they see as being the most significant and analyze how those inventions/ideas have changed life in the west or east. They should be able to support their decisions with reasons/evidence/examples. Excellent reports will also evaluate products/ideas in terms of modern-day impact.

Days 7-8: Chinese Literature

1. Read *Yeh-Shen* aloud to the class. Have students "discover" its similarity to the story of Cinderella. Read the historical background of the story. Referring to the travels along the Silk Road, have students speculate about the possible history of the story and how it might have gotten to Disneyland. After reading, you may wish to have students decide on the basic attributes of a fairy tale. Be sure they include the following: how short, fiction/fantasy involves magic or magical powers of a symbolic figure, has a moral lesson, and usually a happy ending. Write the attributes on a piece of chart paper and hang in the classroom.

2. Have the hsing groups read Symbols of Chinese Literature in their Student Guides (pages 19-20). They can discuss the symbols in terms of stories they have read previously in this simulation, *Yeh-Shen,* and other stories you may have available. (See Resources—Fairy Tale Resource Books in Tab 1: Introduction.)

3. Distribute WRITING A TRAVELER'S TALE. Each student will write his/her own original story of a fictitious traveler along the Silk Road. Students should utilize the information they will have learned during the rest of this li to help them devise believable characters and plot. They should use the elements of a fairy tale, Chinese literary symbols, and the model for a story provided in the Story Guide.

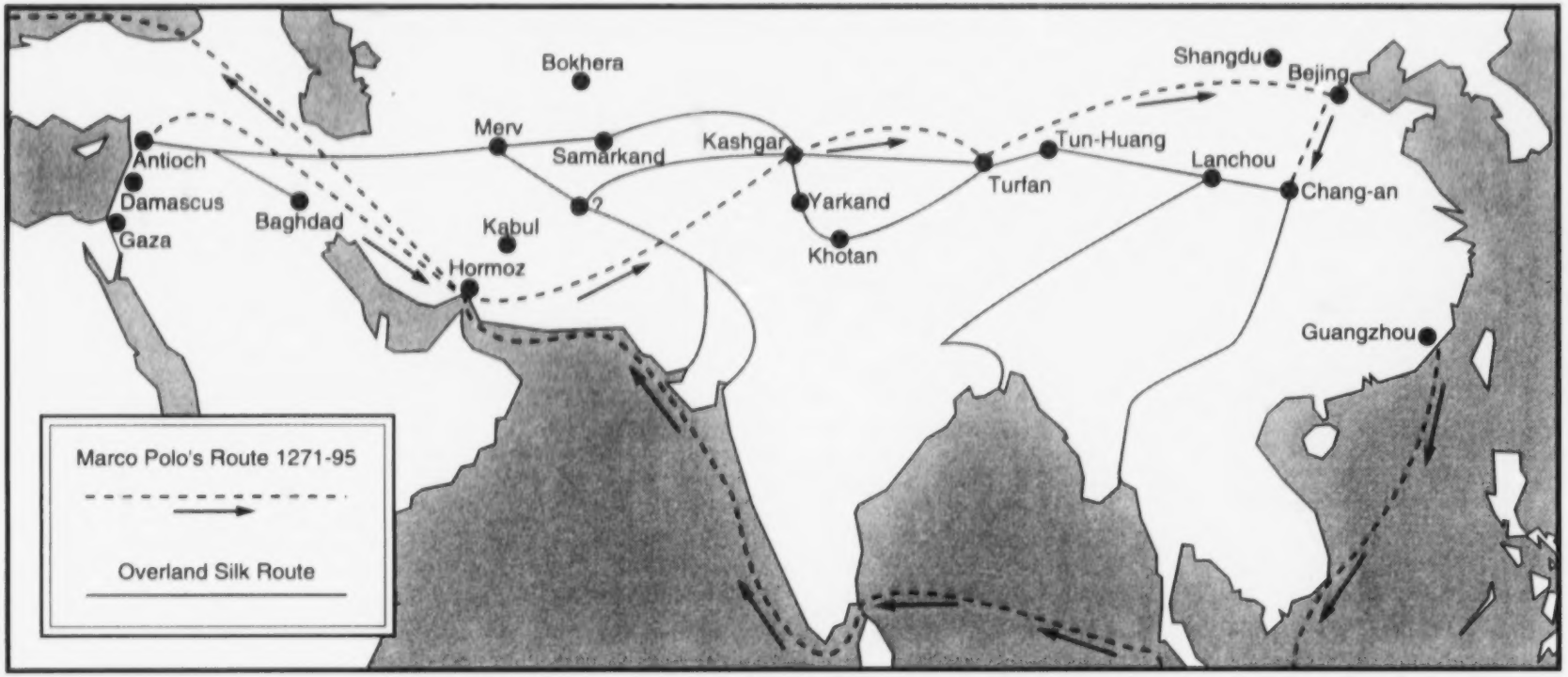
4. As an option, you can demonstrate a method for constructing a pop-up book found following the WRITING A TRAVELER'S TALE, but the best way to excite and inspire such construction is to show several ready-made pop-up books and then let the students invent their own methods. You'll be amazed at their creativity and inventiveness. Pop-up books should be started in class but completed at home.

5. After completion, students will want to read each others' stories so plan some time in class for sharing. Or you might want to save this sharing for the banquet.

Day 9: Marco Polo Writing Prompt (Option)

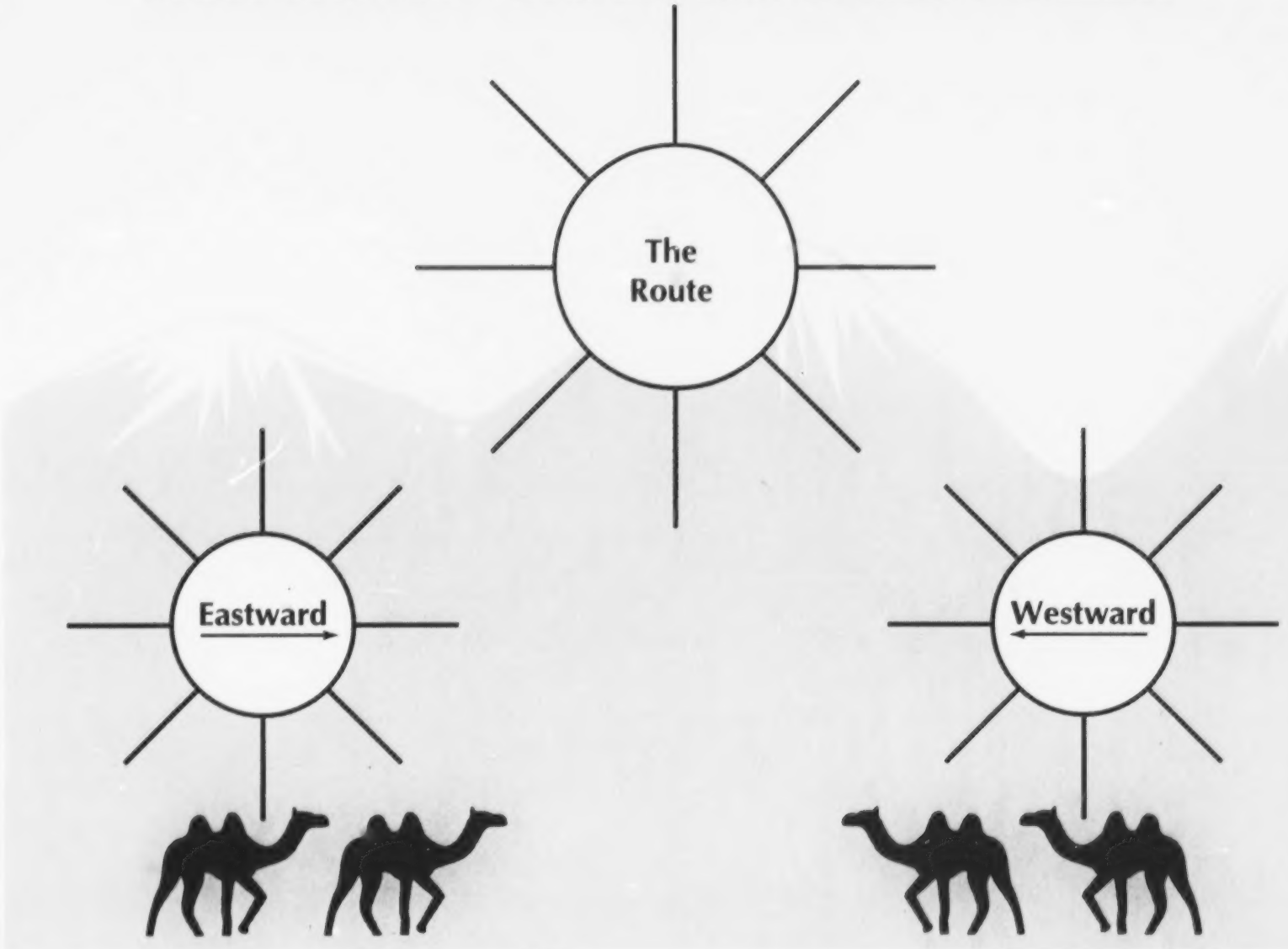
1. The MARCO POLO WRITING PROMPT is designed as an authentic assessment writing prompt for history-social science and can be administered as a test during class time or as a take-home style assessment. Students should have completed most of the work related to the Silk Road in this li before the test is administered.

SILK ROUTE AND MARCO POLO'S JOURNEY



SILK ROAD MAP

SILK ROAD GRAPHIC ORGANIZER

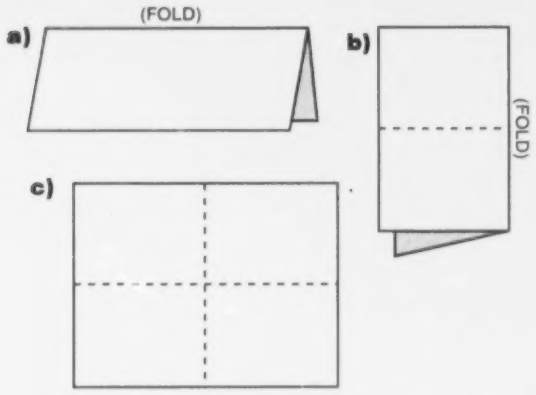


3-D GEOGRAPHY

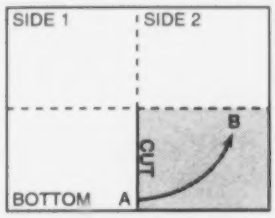
Your hsing has read about the history and geography of the Silk Road. Now your group will use what you know and what you can find out about geography along the Silk Road in order to construct four three-dimensional models of the four major geographical features along the famous trade route: mountain, steppe, desert, and oasis.

Directions: Your teacher will provide four pieces of construction paper, a paper clip, and a glue stick or tape. Your group will need to carefully follow the steps below.

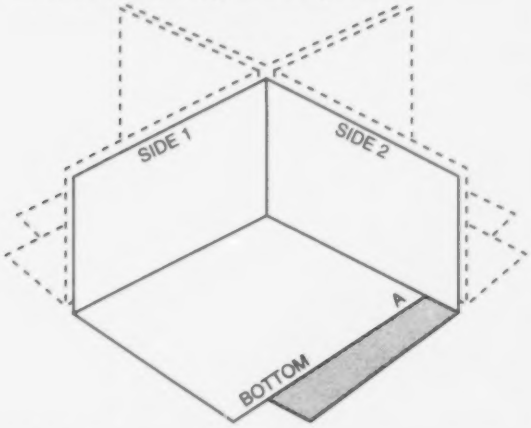
1. Fold each sheet of construction paper into four parts and then unfold to a flat position.



2. Cut along the highlighted fold.



3. Pull corner A *over* the shaded quadrant to point B. The flat paper will now stand upright to become a three-sided display platform. Use a paper clip to hold in place until the last step is completed.



4. Use this display platform to make an accurate model of one of the four geographic features. You will need to show:
   - what the terrain looked like
   - what kind of plants and/or animals travelers might have seen
   - how to best travel across such terrain during the 13th century
   - possible problems or obstacles a traveler should prepare for
   - how travelers could be prepared for these obstacles
   - anything else your group thinks might add to the understanding of that geographic feature and the historical time period.

5. Then tape or glue the bottom sections in place to secure your 3-D platform. Repeat the process for the other three features.

6. When all four displays are completed, put them together, back-to-back and tape or glue.

7. Feel free to check with your teacher about any other innovations your group may want to include to add to the quality of your project.

MARCO POLO SPEAKS

***Directions**: Read this short summary about Marco Polo. Use the information when your hsing meets to develop questions to ask when "Marco Polo" visits your classroom.*

I was a 17-year-old lad when I first left Venice in 1271 with my father, Niccolo, and my uncle, Matteo. We are from a noble family, but we gladly participated in the growing trade between Venice and Constantinople.

As a child I remember my father and uncle leaving for many years at a time to seek out trade along the Volga River and into central Asia. They would trade all sorts of precious gems and items of great value to a people called Mongols. While traveling, and by much great luck, they were escorted to China to meet the great Kublai Khan. During this time my poor mother died. When my father and uncle arrived back in Venice—having left in 1260 and returning in 1269—they found me to be quite grown.

Two years later, having promised the khan to return to China, the three of us set out for Jerusalem and beyond to the great new land. I shall tell you about the great hot deserts where travelers were plagued by bandits and the mountains almost too high and frozen to climb. But there were also beautiful grasslands and valleys, rivers, and lakes. We traveled the ancient trade route known to you as the Silk Road. We crossed the Gobi Desert, stopping at each oasis, and crossed the Northern China plains that sometimes became harsh and dry and dusty.

When I came to China, it was the most fabulous place I had ever known. It was more advanced in all ways of life than even my wonderful home of Venice. And so it was easy to believe that my Mongol hosts were also the most civilized people on this earth. For they were the rulers of this vast land to the East and I was immediately at the service of the Great Khan.

The things I have seen on my many travels through the years are so fantastic as to hardly be believed by any Europeans. And most whom I have told, upon my return, have laughed at me and thought me dishonorable. But you shall learn of some of my travels and the treasures and marvels I have seen. It will be for you to believe or not.

Write some ...

MEET MARCO POLO WRITING PROMPT

You have now read a short summary about the life of Marco Polo. However, there is much more to know about the famous traveler who made the medieval Europeans look at China as a vast new market.

Your hsing will need to do more research to find out new facts about Marco Polo and his life in China. As you gather information, you will put that information into questions you might ask the traveler and then the answers he might have given. Two samples are provided for you below. After your group has written several questions and answers, submit them to your teacher for approval.

Sample 1

Q: How did you serve the great Kublai Khan?

A: For example, just after we traveled back to Kublai's Winter Palace in what was then called Yenjing, and now is called Beijing, the khan sent me to Yunnan province. He wanted me to gather information about the bounty of the farmers' rice harvests and what he could expect in taxes from the regions in his empire. But I could also tell him other things he found valuable. Since I am an excellent observer, I could tell him about the unfamiliar customs, daily life, business dealings in market places, languages, and religions of these new subjects. The khan was always very appreciative of my most important and interesting information.

__Note__: When you __read__ these two sample answers, pay attention to the specific detail contained in their sentences. The answers are effective because the concrete details make pictures in your mind so that you can "see" what Marco Polo was describing.

Sample 2

Q: How would you describe the great Kublai Khan?

A: I wrote about this in my book, which I called *A Description of the World.* Now my book is called the *Travels of Marco Polo.* I thought of the khan as having "a fine figure, neither tall nor short ... and is exceedingly well-shaped." He looks to me as "white and red, like a rose, and his eyes black and beautiful, his nose shapely and well-placed." He was certainly the ideal ruler for all the world.

BILLBOARDS OF THE SILK ROAD

You have now learned that there were many journeys along the Silk Road and many goods that were brought both from the East to the West and from the West to the East. Just as today, people were interested in having new and different types of products to make their lives easier or more interesting. As a consumer, you learn about new products from your friends and by observation. Today, however, we learn a great deal about new products from advertising. We read about what we can buy in newspapers and magazines, hear about on TV and radio, and we also see them advertised on signs or billboards along the roadways we travel. This last form of advertising is probably not the way products were sold during the 11th, 12th, and 13th centuries, but we will pretend that such advertising might have been a good idea.

Activity:

1. Select one product brought to the West from the East to advertise on a "billboard."

2. You may use the materials your teacher provides or use materials of your own. (Check with your teacher first.)

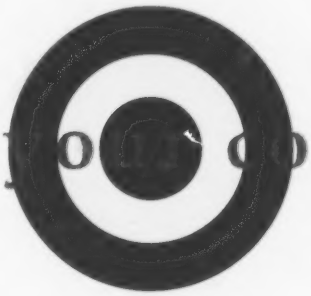
3. Your group may need to do some extra research on your product in order to be convincing on your billboard. Include a short written piece on the origin and history of that product somewhere on your billboard.

4. Think about what people would want to buy your product. (This is called "targeting your consumer.") Reflect on how you can make your advertisement appeal to these individuals.
   - Can you think of a catchy slogan or phrase?
   - Will you have a spokesperson or a symbolic figure?

5. Use information from literature or the symbols of your hsing. Make your billboard colorful and attractive. Remember, the object is to entice people to buy your product.

6. When you finish with your east-to-west product, you may wish to try a billboard for a west-to-east product. Don't forget that your target consumer will be different and you may need to alter your approach in order to appeal to a different kind of buyer.

7. All the billboards will need to be displayed in the room so ask your teacher where to hang your completed billboard(s).



BILLBOARD REFERENCE CHART

Hsing name _____

Directions: As your group analyzes the billboards of other groups, have a group recorder fill out the following chart. The first entry is given you as an example.

Hsing	Product	Interesting facts	Used for
Zhou	Stirrup	Added to saddle at foot for stability while riding.	Greatly increased effectiveness of horseman's ability to use weapons during combat by freeing both hands for riding.

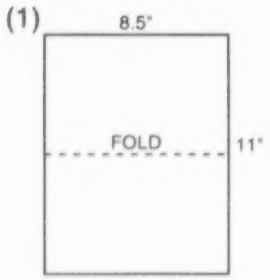
WRITING A TRAVELER'S TALE

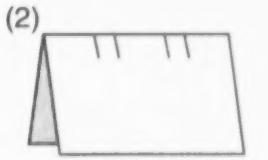
You have learned much about the Silk Road and about the hardships of the long journey that travelers had to endure. There must have been thousands of individual stories that were told to friends and relatives at destination's end. Those stories surely became part of family folklore. The Chinese loved to tell stories. They used many symbols of magic and legend in their stories to make them more interesting and to demonstrate a lesson or moral. Now you will have a chance to invent a story of your own using what you have learned about China, the Silk Road, and the symbolic figures in Chinese legend.

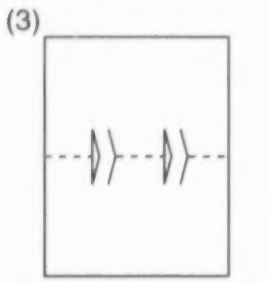
Assignment:

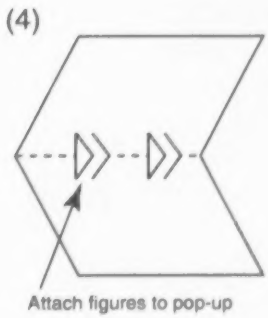
1. Write a fairy tale about an individual traveler on the Silk Road. You will need to invent the character, his or her reason for the journey, where the traveler joined the caravan, and what happened to this person along the way. In some way your character must meet with a great difficulty and find a way of solving the problem. Use the Story Guide to help you plan a complete story. Remember, fairy tales always have happy endings! Be descriptive in your writing and use as much historical and geographical knowledge as you can. You may need to do some additional research in order to make your story and the characters seem more real.

2. After your fairy tale is completely written and has been reviewed by either your teacher or a classmate, develop a plan to publish it as a pop-up book. Your teacher can help you with a simple technique for getting your characters to "pop" out of the pages of your story, or find some pop-up books in bookstores to look at and learn from. Use your creativity in design and with materials. Write your story neatly or use a computer to type your story around your drawings and pop-up figures. Take care to be neat and proud of your great accomplishment. The following diagrams may help you, but you can design your own method if you wish.









INTRODUCTION - 1

Li 4: Forbidden City begins with a short historical overview of the Forbidden City in the Student Guide (page 22). Students are then challenged to enter the Forbidden City itself via a maplike gameboard where they will wend their way through the various halls encountering Reading-Doing Activities and the fates of the Yin and Yang cards. There they will collect (or pay) Civil Service Points for the quality of their work and the whim of fate. Students will have the opportunity to express their literary creativity through the structure of the Chinese lantern poetry and try their engineering wits at kite construction and the final competition of the li—the kite-flying contest!

Setup

1. **Gameboard** A folded 24"x32" Forbidden City gameboard is included with the simulation. Have some volunteer students color the gameboard to make it more attractive. Laminating will help to make it more useful and last longer. Student groups can then make individual markers from a piece of stick-note paper so that they will easily stick to the gameboard. You will also need a pair of dice for this activity.

Teaching Tip →

Screen out any gameboard card activities in which you do not want students to participate.

2. **Game cards** Duplicate five sets—one per hsing. Read through the various Forbidden City gameboard cards and assemble the materials needed for the various activities students will be asked to do.

3. **Reading/Doing Activities for gamecards** Duplicate five each of the following. It is best to use plastic protectors for these sheets as they will be used for each group that lands on each particular space on the gameboard.
   - CONFUCIANISM
   - BUDDHISM
   - TAOISM
   - LEGALISM AND PUNISHMENT IN CHINA
   - MANDATE OF HEAVEN
   - CHINESE FOOD

4. **Lantern poetry** If you are using this option, duplicate one handout per group or one per student. For the lantern poetry, students will need sheets of black construction paper and colored tissue paper, scissors, paste or a glue stick, and rulers. They will also need black thread or some type of string with which to hang their lantern. Black permanent markers work well for this activity.

5. **Kite flying** If you are using this option, duplicate one handout per group. Read the preparation information on Day 1.

Day 1: Historical background

1. Have the students read the historical background essay, The Forbidden City, in their Student Guides (page 22). This can be a homework assignment and discussed on Day 2 if you wish.

2. Explain to the students that they will participate in a kite-flying contest at the end of this li—if you have chosen this option. Students will need to be prepared to collect the materials for their kite design from home. Simple materials such as plastic sheeting or even plastic garbage bags, thin nylon fabric, tissue paper, etc. can be used for the body of their kite. Ribbon, wrapping paper, or foil can serve nicely as decorative additions as well as help to stabilize the kite during flight. String or fishing line can be used to keep the kite in tow and students will need to use a lightweight material as the spars or skeleton of their kite. It is best to get students started on this activity early in the li so that much of the construction can get started at home and students will be ready to "fly" on your appointed date. They will, however, need some class time for planning.

   a. Ask each hsing to design a kite which its members think will be able to fly the longest, the highest, the quickest into the air, or any other category you might want to come up with.
   b. Perhaps you want to also give awards to groups who produce the most attractive kite or the most unusual.
   c. Kites can be designed in class but the plans and the construction should be strictly confidential and all work should go on outside of class.
   d. On the day of the competition, students should bring in their entry and materials for flying and the competition should move outside.
   e. Make sure you set a date and an alternate date in case of problems with weather. Also, be sure to allow yourself plenty of class time for the kite-flying competition so that all groups can have ample time to try and get their kites into the air.
   f. You may need to check with the other teachers on your staff to make sure that you have an appropriate place reserved for this activity.
   g. It's also nice to videotape the activity for future showing to your class and/or to parents on open house night.

3. If you begin the planning of the kite flying activity today, distribute the student instructions to each group and allow for class time planning. Try to allow students some spare moments here and there for follow-up planning for this activity.

Day 2: Gameboard competition

1. Have students begin the Forbidden City Gameboard competition. Follow these steps:
   a. Each hsing should appoint a spokesperson who will roll the die and move the marker, or they may wish to rotate these responsibilities.

   b. Each group will take a count of their Civil Service Points at the start of the game and the one with the highest total will begin the game first, and so forth.
   c. As the team counts out their moves on the gameboard, they will need to follow the directions marked on that roll's landing spot. They will then need to read the material and follow the directions on the card selected. (**Note:** As groups land on any particular number on the gameboard, give that group the specific gameboard card letting them keep it until the activity has been completed. Students can attach the card to their completed activity with a paper clip. Award points for completion.)
   d. Teams that land on a space where a Reading Activity handout is provided will need to read the material carefully before doing the activity. Another option is to let each hsing choose whether to do the activity or not. If they choose to complete the activity, they can be awarded from 1 to 20 Civil Service Points for their efforts. If not, no points can be earned.

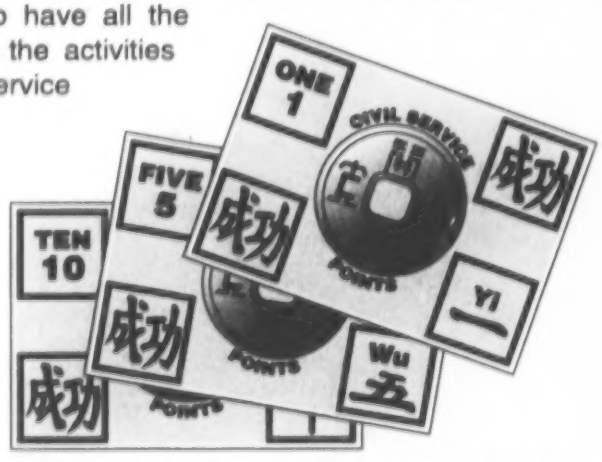
Teaching Tip →

If desired, the Yin Yang cards from the Great Wall can be reused. Any clan that lands on a solid square must draw one and take the consequences. Otherwise, just rolling the dice is rather dull.

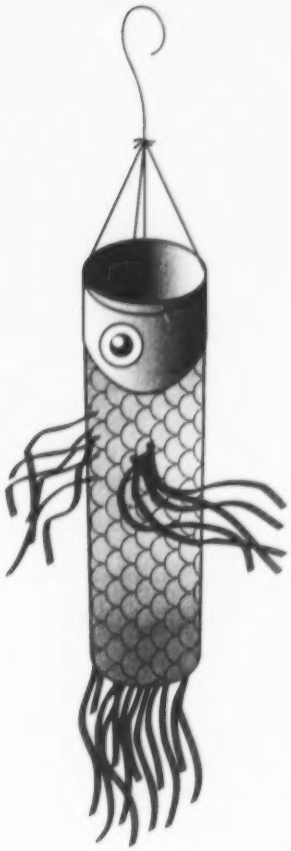
Teaching Tip →

This option is a good way for teams that have fallen behind in the Civil Service Point race to make up some ground.

2. Take whatever time you have between other activities or regular classroom work to play a round of the gameboard. It's not necessary to play the whole gameboard at once. You may end the competition when the first team makes it into the inner sanctum or you may wish to have all the groups complete the activities and award Civil Service Points according to which team is 1st, 2nd, 3rd, etc. (See Forbidden City Gameboard for specific directions and activity directions.)



DAILY DIRECTIONS - 2



Day 3: Lantern Poetry

1. Distribute the LANTERN POETRY sheets to each group (or to each student). You may want to have each student write a poem or you can ask students to work together on a single poem per group.

2. Be sure to have all materials needed for this activity ready for students as they complete their poems and want to make their lanterns.

3. When the students have completed the project, string the lanterns with black polyester thread or some sort of string and hang them near the lights in your room or a window. This will allow light to pass through the lantern paper. This is a very simple rendition of this project; nevertheless, the students seem to get a kick out of seeing their lanterns turn and catch the light. You may wish to think of ways to enhance the project or even leave it up to your students to be more creative.

4. If you want students to make 3-D lanterns, they can use plastic straws as a framework and design three or four sides for their lantern.

Day 4: Kite Flying

1. Refer to Day 1 for preparation information.

2. Keep in mind that the Chinese often made their kites in the shape of animals: birds, dragons, fish, caterpillars, and butterflies. However, we have included an authentic octagon-shaped kite that calls for using bamboo and rice paper or even silk. Other materials such as light balsa wood and tissue paper can work just as well.

3. It may be of interest to your students to know that the Chinese took much amusement from the flying of kites, but they also used them in some religious ceremonies and even in battle at night to fly noisemakers into the sky and scare the enemy. In addition, kites have been used for fishing, for scaring away birds from the fields like a scarecrow, and for simple decoration.

FORBIDDEN CITY GAME CARDS - Front

The Forbidden City

Gamecard

The Forbidden City

Gamecard

The Forbidden City

Gamecard

The Forbidden City

Gamecard

The Forbidden City

Gamecard

The Forbidden City

Gamecard

The Forbidden City

Gamecard

The Forbidden City

Gamecard

FORBIDDEN CITY GAME CARDS - 1

Card 1 Moat

No commoners may pass the moat to enter the Forbidden City or they shall suffer from a most dreadful curse (which no one seems to know, but it must have been terrible or the palace would have been overrun long before it was). *Activity:* Each hsing, before rolling the die to move from #1, must bow to the class with hands at chest level, palm to palm, thumbs against chest, and say: "Honorable class, we have the right to enter the Forbidden City for we are of the clan of _____ a noble clan."

Card 2 Meridian Gate

Activity: Each hsing must bribe the gatekeeper to enter the Forbidden Palace. The bribe is five times the roll of the die (i.e., a 3 is rolled; 3 x 5=15). So 15 Civil Service Points must be paid before you may move from #2.

Card 3 Hall of Proclaimed Intellect

Activity: Your group must write a paragraph explaining why it is important to study ancient China. Civil Service Points up to 20.

Card 4 Hall of Literary Glory

Activity: Your group must write a Found Poem about ancient China using any student information sheets from the simulation. a. Each member finds 5 words, phrases or sentences they particularly like from the sheets and writes them down on their own sheet of paper. (Do not consult with each other at this point.) b. Meet together and rearrange all the phrases chosen into a poem. You may use only part of the words, phrases and sentences, or all of them. It is acceptable—even recommended—to repeat phrases. Your poem does not have to rhyme. c. The poem must be read to the class before the group may go on rolling the die. Points from 1 to 20 for poem and performance.

Card 5 Archery Ground

Activity: Each hsing member will be expected to try to shoot an arrow into the target from 8 feet away. (Arrow is a drinking straw thrown into a trash can target.) Points scored are the number of hits in the target multiplied by 4.

Card 6 Hall of Honoring Ancestors

Activity: Reading-Doing Activity: Confucianism. Read the description of activity. Ask your teacher for assignment of quote. Completion of activity will earn from 1 to 20 Civil Service Points.

Card 7 Hall of Imperial Supremacy

Activity: Reading-Doing Activity: Mandate of Heaven. Read the material provided. Completion of activity will earn from 1-10 Civil Service Points for the drawing and an additional 1-10 points for each successful recitation of the poem.

Card 8 The Great Theater

Activity: The Chinese had a very stylized form of opera that combined singing, dancing, acrobatics and pantomime. Make fans or Chinese-style masks for your hsing and perform a short dance for the class. Color is important. Red stands for loyalty, white for evil and black for boldness. Make up gestures with meanings and share them with your audience so they might help tell the story. Fingers touching thumb might mean daytime. Hand over the face might mean lying, etc. Try to find some Chinese-style music. 1-20 Civil Service Points for completing this activity

FORBIDDEN CITY GAME CARDS - 2

Card 9 Palace of Earthly Tranquillity

Activity: Family life in ancient China was guided by Confucianism.

- Write these five relationships on your paper: father/son, husband/wife, friend/friend, elder brother/younger brother, ruler/subject. Confucius considered these the basic relationships. Each required a strict pattern of duties, such as a subject must be loyal to the ruler and the ruler must be benevolent toward the subject.
- Write the duties for each relationship as Confucius would explain them. (See Reading-Doing Activity: Confucianism.)
- Write a sentence or two explaining whether these are true in your lives today. How are they the same and how are they different? 1-20 Civil Service Points.

Card 10 Punishment Palace

Activity: Reading-Doing Activity: Legalism and Punishment in China. If a member of the hsing has not been cooperative, the hsing may make a cangue for him/her to wear. Member can be required to wear it for a specific period of time in class. (No more than a class period. Remember it will be difficult for this member to do anything as long as it is being worn.)

Card 11 Palace of Peace and Tranquillity

Activity: Reading-Doing Activity: Buddhism Write how following one of the Eightfold Path's steps would make things better in your life. Each member of the hsing should complete this separately. You may earn 1-5 Civil Service Points for each student who successfully completes this activity.

Card 12 South Garden

Activity: Reading/Doing Activity: Taoism. As a clan, brainstorm and then write about the yin and yang of this simulation. 1-20 Civil Service Points for successfully completing this activity.

Card 13 Treasury

Activity: Write an ode to cash. Present your ode to the class. Be sure to bow before you start and at the end. 1-20 Civil Service Points possible.

Card 14 Supreme Imperial Gate

Activity: Bribe the gatekeeper five times the roll of the die.

Card 15 Hall of Protecting Harmony

(Where Imperial banquets were held) *Activity:* Reading/Doing Activity: Chinese Food. Draw and label a picture of yourself eating properly the Chinese way. 1-20 Civil Service Points possible

Card 16 Hall of Supreme Harmony

Activity: Write a song to the emperor. Kowtow (get down on hands and knees with forehead almost touching ground). Crawl in that position, single file, in rank order around room twice before standing and singing for the Imperial Court. 1-20 Civil Service Points for successfully completing this activity.

Reading/Doing Activity

Confucianism
Politeness, Respect, Mercy

Historical setting Between 1046-256 B.C. China experienced its longest dynasty—the Zhou Dynasty. During this time fundamental Chinese philosophies (ways of thought) developed that have lasted until the present. This dynasty, known for such great achievement, was also struggling with constant fighting between rival landowners who wanted to increase their own wealth by taking over neighboring sections of land. The misery and conflict that people felt because of a weak government that could not stop these feuds encouraged a search for answers to questions about how the society, how the family, and how the government could work better. Consequently, "A Hundred Schools of Thought" arose to discuss these questions. Never again in Chinese history was there to be so active a period of intellectual discussion and questioning. Confucius was to help lead the way toward a solution.

Confucianism has defined the Chinese way of life for the last 2000 years, and no other individual has influenced life and thought as much as Confucius. This philosophy was an inseparable part of society and conduct, and Confucius' code of behavior and government became a model for Chinese society.

Confucius, who lived from 551 to 479 B.C., was known as Kung Fu Zi, or Master Kung. Although his family was part of the lower aristocracy, it had sunk into poverty by the time of his birth. During his early adult life he sought a political position, but he never was successful. His great success came later as a teacher.

Central beliefs Confucius believed that in order for society to improve people must treat one another with politeness, respect, and mercy. This was the essence of what was called "Jen" in Chinese, meaning humaneness or kindness. Furthermore, humans were social creatures. It was not only natural for man to look out for others; it was also his duty. This belief was called filial piety.

For society to function in an organized way, all persons must know their proper roles and act accordingly. Good manners was a sign of moral character. This belief was known to the Chinese as "li," meaning proper etiquette or ritual. Also, the past was honored for its wisdom. The Ten Great Kings were held up as examples of what rulers should be.

The five relationships Confucius felt that order would come about only if all people practiced the correct forms of relationships. They were:

- ruler-subject
- father-son

- husband-wife
- older brother-younger brother
- friend-friend

In addition, these relationships were governed by three rules:

- An older person should be favored over a younger.
- A male had more rights than a female.
- A person of higher rank took precedence over all of lower rank.

These beliefs established a rigid social hierarchy where each person knew his/her station and acted accordingly. Respect was an important concept to the Chinese. Through this principle of rational social order, everything became right in the family, the state, and the world. From right relationships with each other would come a right relationship with earth and heaven.

Family The most important social unit in Confucianism was the family. The ideal family would have "five generations under one roof." The all-important family unit centered around the aged, with each member giving and receiving respect as a part of the whole.

Friendship Confucius felt that the three qualities necessary for friendship were sincerity, loyalty, and mutual respect.

Education Confucius was not a founder of a religion but a teacher of ethical behavior. He believed people were by nature alike and could be improved and molded through education.

> Love of humanity without love of learning soon becomes silliness.
> Love of wisdom without love of learning soon becomes lack of principle.
> Love of rectitude without love of learning soon becomes harshness.
> Love of courage without love of learning soon becomes chaos.
> —*Confucius*

Government One of Confucius' followers, Mencius (Meng-zu, 372-289 B.C.), further developed Confucian thought concerning proper government. He stated that government should be carried out with the good example of the rulers. He insisted that a ruler was responsible for providing the people with good conditions; he explained that rebellion was justified against rulers who were unjust or corrupt. He stressed that Heaven saw and heard just as people did, and it would remove its support, or the Mandate of Heaven, from rulers who were unjust. He further stated that people were divided into thinkers and doers: the more intelligent people were to do the ruling; others would work to support them.

As student of Confucius collected his teachings after his death in a book known as the *Analects*. The oldest existing copy of Confucius' *Analects* was written on bamboo strips shortly after the fall of the Qin Dynasty.

Confucianism
Politeness, Respect, Mercy

Confucianism

Politeness, Respect, Mercy

Confucius says

"In serving his parents, a child may gently disagree with them. If they refuse to listen to his argument, he should remain reverent and obedient."

"Riches and honor are what everyone desires, but if they can be gained only by doing evil, they must not be held. Don't worry about not being in office; worry about not qualifying yourself for office. Don't worry that no one will know you, but seek to be worthy of being known."

"Faced with what is right, to leave it undone shows a lack of courage."

"While your parents are alive, you should not go too far afield in your travels. If you do, your whereabouts should always be known."

"Men of antiquity studied to improve themselves; men today study to impress others."

"Do not do to others what you would not want others to do you."

"If a man sets his heart on benevolence, he will be free from evil."

"The Great Man first practices what he preaches and then preaches what he practices."

"If the ruler himself is upright, all will go well, even if he does not give orders. But if he himself is not upright, even though he gives orders, they will not be obeyed."

Activity

Understanding the analects

1. Your group will be assigned one of the sayings of confucius made famous by Mencius in his Analects. Discuss the saying amount all your hsing members and come to a consensus as to its meaning.

2. Design a bumper sticker to promote your saying. Don't forget to make it neat and use lettering that can be seen from a distance. The best bumper stickers will include a small drawing or other form of explanation that enhances the meaning of the original saying.

3. Be prepared to give a short presentation to the class on your group's interpretation of the saying and your bumper sticker.

Reading/Doing Activity

Buddhism
The Eightfold Path

Historical setting Buddhism is a religion which did not originate in China but came from India in the first century A.D., near the end of the Han Dynasty. It probably entered China from traveling Buddhist traders and monks in the chaotic times following the collapse of the Han Dynasty in A.D. 220. For 40 years the empire broke into the Three Kingdoms. After A.D. 265 an assortment of "barbarians"—Tibetans, Huns, and the central Asian Toba who were related to the Mongols—took control of different areas of China. Many Chinese fled south and tried to cope with the hot, wet climate. (They began to cultivate rice during this time.)

Toba Buddhists who ruled China from A.D. 400 to 530 were called the Toba. Until then Buddhism in China had been an outside religion. The Toba could never be anything but barbarians under the Confucian belief system. Confucianism honored the ways of the past and found importance in who your ancestors were, but Buddhism embraced equally all people and levels of society. Buddhism became the official religion of northern China. By the time China was reunified in A.D. 589, the Chinese had managed to mesh all three of the belief systems—Taoism, Confucianism, and Buddhism—into their culture, as shown by the saying: One Truth, Three Ways.

Siddhartha Buddhism began in India. Siddhartha Gautama (563-487 B.C.) was born of a royal family in the foothills of the Himalayan Mountains. According to legend it was predicted that, "If he dwells in a house, he will be a king. If he leaves his house, he will become a Buddha—an Enlightened One." Because his father, the rajah, wanted Siddhartha to be king, he had his son raised in palatial luxury within the strict confines of the royal residence and protected from knowledge of the outside world. However, when he was a young man Siddhartha left the security of the palace to view for the first time the real world around him. To his dismay this was a world of old age, illness, sorrow, and death. In essence, it was a world of pain where all people, regardless of their level of society, suffered. This event led him to leave the comfort of home to seek truth.

Siddhartha first studied with a Hindu holy man (a guru). He became convinced that truth could be reached only by living a life of strict self-denial. After a time he realized this was not the path to enlightenment after all. According to legend, Siddhartha sat beneath a Bo (fig) tree for seven weeks meditating when suddenly, with a flash of insight, he found the answer and became the "Enlightened One" or the Buddha. He then spent the next 40 years teaching his beliefs. The Buddha did not write down his teachings. After his death his disciples in council compiled his philosophy into a series of books called the Sutras. They are the holy books of Buddhism.

Central beliefs

Four noble truths

1. Life is painful.
2. The origin of pain is greed and desire.
3. Pain can be ended by ending greed and desire.
4. The way to end greed and desire is to follow the Eightfold Path—the Buddha's rules for living correctly.

Eightfold path The way to eliminate desire was through the Eightfold Path:

1. **Right view** Look at the cause and ending of suffering according to the Buddha's teachings
2. **Right thought** Act out of unselfishness.
3. **Right speech** Speak kind, frank, and truthful words.
4. **Right action** Avoid killing, lying, misusing the body, clouding the mind, or stealing.
5. **Right livelihood** Have a job that helps others and that does not injure any living thing.
6. **Right effort** Train and improve oneself.
7. **Right mindfulness** Develop self-awareness.
8. **Right concentration** Focus in meditation.

The middle way Neither self-indulgence nor self-deprivation lead to truth, so Buddhists follow "The Middle Way," the path of moderation in all actions.

Reincarnation Buddhists believe in reincarnation. The form a soul would take in the next life was determined by actions in the preceding life. This chain can only be broken by the ending of desire.

Goal of life—achieving nirvana Nirvana, or complete peace, can be obtained by escaping from the cycle of reincarnation. This world is the basic source of human suffering. The end to this suffering was "nirvana"—the escape from the cycles of rebirth into the world. By attaining a state of bliss (the contentment of no longer worrying about oneself), a person could escape the pain of life.

Philosophy Buddhism is a philosophy of life. There is no concept of a Supreme Being, and there are no prayers. This situation was modified, however, in the Mahayana Sect practices found in both East Asia and China.

Buddhism
The Eightfold Path

Buddhism
The Eightfold Path

Buddhist sects

Mahayana Buddhism This sect was found primarily in East Asia, including China. Mahayana followers worship Buddha as a god and pay homage to a host of Bodhisattvas—Buddhas to be. They are those who chose to remain in the cycle of rebirth in order to guide others to enlightenment. In China one of the most revered is the goddess Kuan Yin, the goddess of Mercy. Mahayana Buddhists believe it is better to work toward the enlightenment of others before seeking enlightenment for oneself.

Theravada Buddhism (The Way of the Elders) Theravadhists believe that the Buddha was a great teacher rather than a god and that nirvana can be obtained by following the Buddha's example of a simple life. Sworn to poverty, the monks receive their food, clothing, and other needs from the people who gain religious merit from the service. Monks wear saffron-colored robes, the symbolic color of humility. (Saffron is a deep yellow dye obtained from the stamen of the crocus flower.) Monastic life is spent in such disciplined activities as meditating, studying, and following the Buddha's rules of precise conduct, such as not eating after noon, not wearing anything like jewelry or garlands to adorn or beautify, and not handling money. Fully ordained Theravada monks strive to observe 227 precepts, while Theravada nuns have 311! This form of Buddhism is practiced mainly in Southeast Asia.

Tantric Buddhism This philosophy is mainly practiced in Tibet. Tantric Buddhists rely upon prayers and incantations to guide their religious life. There is a belief in magic formulas to ward off evil and to bring good fortune. The spiritual leader of this sect is called the Dalai Lama, thought to be the reincarnation of the Buddha.

Zen Buddhism This discipline is practiced in Japan and emphasizes a life of simplicity, harmony, and tranquillity. Followers seek enlightenment through the art of meditation. Zen is expressed through highly ritualized practices such as how tea is served or through the disciplined ritualization of archery and judo.

Reading/Doing Activity

Historical setting The Zhou Dynasty was China's longest dynasty, lasting about 800 years (between 1046-256 B.C.). During this time fundamental Chinese philosophies (ways of thought) developed that have lasted until the present. This dynasty, known for such great achievement, was also struggling with constant fighting between rival landowners who wanted to add to their own wealth by taking over neighboring sections of land. The misery and conflict that people felt because of a weak government could not stop these feuds and encouraged people to search for answers to questions about society, the family, and how government could work better. Consequently, "A Hundred Schools of Thought" arose to discuss these questions and never again in Chinese history was there to be so active a period of intellectual discussion and questioning. Two great philosophical leaders were to emerge during this time: Confucius, who is the subject of another essay, and Lao Tze, who is discussed below.

Taoism

"The Way of the Road"

Lao Tze Taoism (pronounced Daoism) is believed to have been founded by a man who became known as Lao Tze, the Old Master, who is believed to have lived at the same time as Confucius (6th century B.C.). Taoism got its name from *tao*, "the way of the road," and mostly concerns itself with a person's relationship with nature. The teachings of Lao Tze were collected and written down by his followers. The collection was named the *Tao Teh Ching*. (You may also see this spelled Daodejing.)

Central beliefs Taoists believed that human nature was neither good nor bad, and the unity of nature could show people the *Tao* or the *Way*. With this knowledge they would be guided by the way of nature. A Taoist lived simply and quietly, attempting to live in harmony with the forces of nature rather than to struggle against them. Believers stated that understanding one's part in nature's way led to a long and fulfilling life. Material wealth, prestige, honor, high political position, and power were unimportant.

Yin-yang The concept of yin-yang actually predated Taoism, but it was incorporated into its beliefs. Yin-yang relates to the opposites found in nature and how they relate to each other. In the natural world are forces, elements, and events of contrasting effect and appearance. There is the darkness of night and the brightness of day, the coldness and barrenness of winter and the heat and foliage of summer. Yet the opposites are related: night blends into the day, and one season follows another. Nature consists of contrasts meeting in harmony. One element acts upon another; one force offsets another. Yin is the negative force in nature; yang is the positive. Together they make up the perfect whole. Together all things are in balance.

Taoism
"The Way of the Road"

WU WEI

The "perfect" individuals understood the *Tao* and shaped all their actions around it. They humbled themselves, maintained quiet and passive behavior, and kept free from desire and strife.

> I have Three treasures, which I hold fast and watch over closely. The first is Mercy. The second is Frugality. The third is Not Daring to Be First in the World. Because I am Merciful, I can be brave. Because I am Frugal, I can be generous. Because I Dare Not Be First, I can be chief of all vessels.
>
> —*Lao Tze*

The key to merging with the Way of Nature was the practice of the *Wu Wei* (woo way) or Doing Nothing.

> Thirty spokes converge upon a single hub;
> It is on the hole in the center that the use of the cart hinges.
> We make a pot from a single lump of clay;
> It is the empty space within the pot that makes it useful.
> We make doors and windows for a room;
> But it is these empty spaces which make the room livable.
> So while the tangible has advantages,
> It is the intangible that makes it useful.
>
> —*Lao Tze*

The above Taoist statement meant that by doing what is natural and by practicing *Wu Wei* everything would be achieved spontaneously. Typical of many Eastern beliefs, this one is somewhat vague. In essence, when people tried to change or improve upon nature they only destroyed the harmonies and produced chaos. Hence, the goal of a Taoist was to discard all societal artificiality and to embrace only that which was natural.

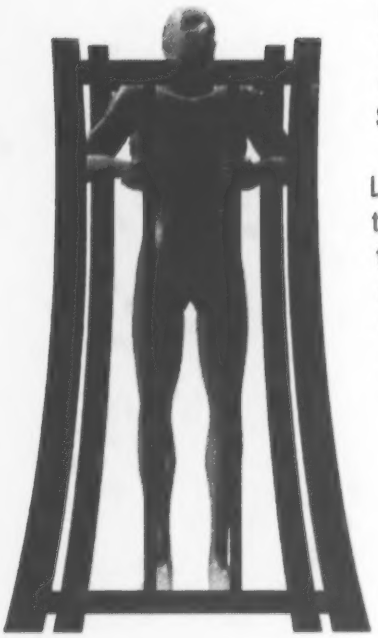
Government Taoists believed that the best government was one which left people alone and had the fewest controls over them. People should be allowed to live in harmony with the natural world in small self-reliant communities.

> Of the best rulers,
> The people only know they exist;
> The next best they love and praise;
> The next they fear;
> And the next they despise and defy.
> When you are lacking in faith,
> Others will be unfaithful to you,
> And then they will resort to oaths.
> But of the Great Man when his task is accomplished,
> His work done,
> The people all remark, "We have done it ourselves."
>
> —*Lao Tze*

LEGALISM AND PUNISHMENT IN CHINA

Reading/Doing Activity

Hung Wu The first Ming emperor, Hung Wu, was a cruel and vicious ruler. At the beginning of his reign, the Chinese looked forward to a rule based on Confucian values, the rule of a sane and benevolent king who had successfully rescued China from the rule of the barbarians. What they had instead was an emperor who based his governance on another philosophy from the time of the Hundred Schools. Hung Wu was a Legalist.



Legalists believed that the nature of man was essentially evil and the only way to have order in society was to force people to obey the laws that were right. Enforcement meant having strict rules clearly set forth with generous rewards and harsh punishments. Only when it was impossible for people to do wrong would it be possible to have an orderly state. War made a ruler stronger, and a king that exerted his power and authority prevented violence.

Punishments At this time in ancient China many severe punishments were used. Legalists believed the death penalty helped create a better society. People were executed by being beheaded, by being drowned, and by being buried alive. One torture new at the time of Hung Wu was to slice a person to death with 3,357 strokes, pausing after every 10 so the victim would recover enough to feel the next 10.

Sometimes the punishment involved humiliation and physical discomfort as in the pillory or the cangue. The pillory was a cage with a small opening in which the head would be locked so the miscreant had to stand up for the entire period of time of discipline. A cangue was a wooden square or circle locked around the neck. A person wearing the cangue could not eat or drink without help as the arms would not reach around it. A list of the criminal's crimes would be hung around the neck to warn other citizens not to follow the same path of wrongdoing. Among other punishments used in ancient China were flogging, mutilation such as tattooing or cutting off body parts (ears, noses, etc.), hard labor, banishment, and heavy fines.

Activity:

If a member of your clan or hsing has not been cooperative, the hsing may make a cangue for him/her to wear. (Make it from cardboard, wide enough so the clan member cannot reach around the edge.) Member can be required to wear it for a specific period of time in class *(No more than a class period. Remember it will be difficult for this member to do anything as long as it is being worn.)*

Reading/Doing Activity

The Mandate of Heaven This idea, also called "tian ming," began early in China's history in the time of the Shang Dynasty. The power of the ruler came from Shang Di, the high God of Heaven who watched over his descendants, the kings of Shang. The kings benefited from the god's favor in good harvests and victories on the battlefield. This relationship allowed the kings to confer with their immediate ancestors on the actions most pleasing to Shang Di through drawing lots or the scorching of oracle bones. By the reign of Di Xin, there were only a few days of the year in which the ruler was not occupied with rituals and sacrifices to his ancestral spirits.

The Son of Heaven All power on the earth came from the "Son of Heaven." He was the only one with the connections to ask for favors or to avert the disfavor of Heaven. A harmonious relationship of the king with the celestial sphere assured the welfare of the country. Obedience to the king was the same as obedience to the gods and their will. When a ruler was unworthy, however, the attitude of Heaven would make itself known to all in the form of disasters on earth. Thus, the earth would shake, rivers would dry up, or floods would inundate the land. It is not surprising that the seismograph was developed in China, for an earthquake—even a small one—would indicate the king's rule was being commented on by the gods.

The importance of duty Confucius maintained that with heaven's mandate came duty. A king's most important duty was the faithful and honorable use of the divinely granted powers. The Ten Great Kings of legend were held up as examples of how a ruler should act. Kings must be powerful, but they must use the power to care for the welfare of the lands and the people entrusted to them

The Mandate of Heaven

MANDATE OF HEAVEN - 2

A poem about the good ruler's characteristics:

He makes the sacrifices with utmost respect;
He serves his forefathers in the ancestral shrines;
He elevates and illuminates both filial and fraternal piety;
He displays what is unique in filial conduct.
So he honors the Mandate of Heaven.

He holds the ritual plow and tills himself;
He gathers the mulberry and tends the silk himself;
He breaks the grasslands and grows the cereals;
He opens ground and clears it away for adequate clothing and food.
So he honors his Earthly obligations.

He founds an Academy and village schools of learning;
He cultivates filial and fraternal piety, respect and deference;
He enlightens through instruction and conversation;
He inspires through ceremony and music.
So he honors Humanity.

—Tung Qung Xu (Han Dynasty)

A Confucianist scholar, Mencius, expanded the scope of this idea. He said that whenever a ruler departed from the Way and lost the goodwill of his subjects by becoming oppressive, the Mandate of Heaven was to be withdrawn and rebellion was justified. There was a popular saying, "A man who steals a melon is a thief; a man who steals a kingdom is a king."

Activity:

Draw a picture of the ideal emperor with all parts labeled. Members of your group not involved in drawing must memorize one stanza of Tung Qung Xu's poem and be prepared to recite it to the class.

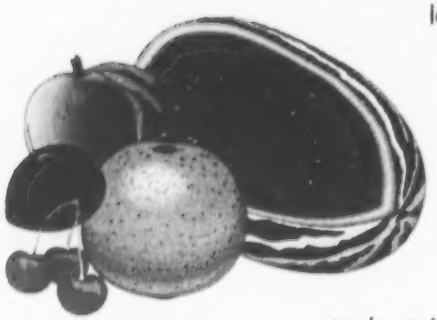
Duty

CHINESE FOOD - 1

Reading/Doing Activity

For an emperor and his court every meal was a banquet. In early Ming times there were 5,000 kitchen servants who waited on the courtiers and prepared the food.

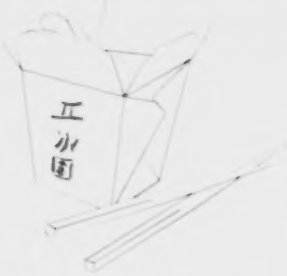
Chinese food A Chinese meal of ancient times at the emperor's table might include a soup made from snake meat, chrysanthemum petals and bird nests plucked from cliffs, wild swan meat, stewed frogs, crab, perch, duck and duck eggs, shrimp, steamed shoats in garlic sauce, eels, ginger or lotus root, yams, pickled vegetables and relishes. Fruits served could be melons, oranges, tangerines, cherries, loquats, jujubes, kumquats, persimmons, peaches, or plums. Desserts included butter cookies, fruit tarts, sesame noodles, and jujube cakes. (A loquat is a yellow fruit that ranges in size from that of a cherry to that of a ping pong ball. It has large brown seeds, a thin smooth skin, and tastes very sweet. A kumquat is an oval fruit about two inches long. It has a sweet thin skin that tastes like orange peel while the segments inside are very sour. It is usually eaten peel and all, often candied or boiled in sugar. A jujube is an oval fruit about two inches long that has a thin, smooth brown skin with white flesh inside. Cut crosswise, it has an applelike star design in the center. It has a very delicate, sweet, dried apple/pear flavor.)



Appearance and aroma Whatever was served, the appearance and aroma of the food was as important as the taste. During the time of the Tang Dynasty, there were recipes for dumplings shaped like 24 different flowers! Contrasting and complementary colors were considered in the preparation of the food. When the Chinese spoke of a balanced meal, they meant a harmonious balance of the yin and yang of the food. Contrasts in tastes were expected: the sweet with the sour, the hot with the cold, the plain with the spicy. The texture of steamed food benefited from the crunchy texture of a stir-fried dish.

CHINESE FOOD - 2

Variety of food and drink In eating a meal, the Chinese differentiated between food *(shih)* and drink *(yin)*. The dishes of rice and other grains *(fan)* were the basis for the meal, with the meat and vegetable dishes *(ts'ai)* being less important. A meal would have more fruits and vegetables and less meat. In the north, fan might be wheat or millet, while in the south rice would be the staple of the meal. Tea did not become popular in China until the Tang Dynasty. All men in China drank fermented drinks made from millet or rice. Other more exotic drinks for the fashionably inclined were fermented grape juice, palm juice, and coconut milk.



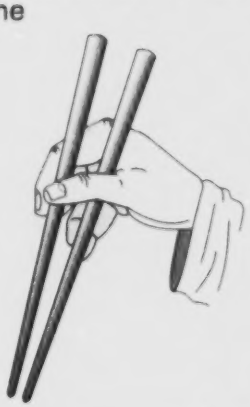
Chopsticks and eating At a typical Chinese meal, each diner would have a bowl for fan, a saucer, a spoon, and a pair of chopsticks. The ts'ai would be in the middle of the table to be shared with all the other diners. The chopsticks would be used to transfer the ts'ai to the personal eating bowl. No knives were needed as all food was cut into bite-size pieces to prepare the food for cooking. Each person picks up the fan bowl moving the bits of ts'ai to their mouth to eat. It insults the host to leave the bowl on the plate and raise lumps of rice to the mouth. This shows unhappiness with the food. Biting or sucking on the chopsticks is also rude. In fact, the chopsticks should never touch the mouth, but be used to push the food from the bowl into the mouth. Always put others first when eating the Chinese way. Take a little of all foods on the table. A well-mannered person eats so that no other knows which are his/her favorite foods.

Fan bowls when filled should be accepted with two hands from the server. It is polite to stop eating ts'ai when the fan is gone until asking politely for more or after being offered more fan. To not observe this rule is to appear as a glutton. No fan should be left in the bowl at the end of a meal. It is very disrespectful to leave bits of fan on the table around the bowl.

Finishing the meal When finished with the meal, it is polite to put down the chopsticks (do not cross them!) but encourage others to keep eating and enjoying the delicious food. For the Chinese, a meal was an opportunity for harmony with others and with the world of the senses.

Practice using chopsticks:

One chopstick is held firmly without moving between the thumb and ring finger. The tips need to be kept even as the other chopstick is held by the index and middle fingers and the thumb. It moves up and down to grasp the food. *(See illustration on the right.)*



LANTERN POETRY

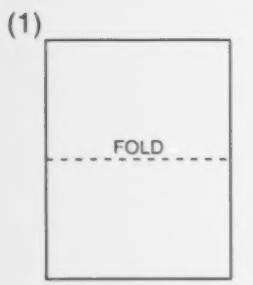
A Lantern Poem is a light and airy poem that is written in the shape of a Chinese lantern. These poems can be written as a single poem or as a group that are strung together for more enlightenment. These poems do not rhyme but rather concentrate on a season or some part of nature.

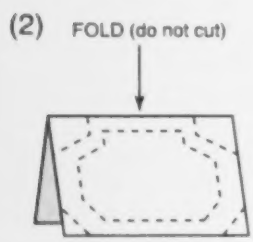
How to write a Lantern Poem:

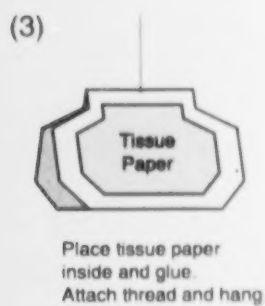
line 1: one syllable
line 2: two syllables
line 3: three syllables
line 4: four syllables
line 5: one syllable

An example is at right:

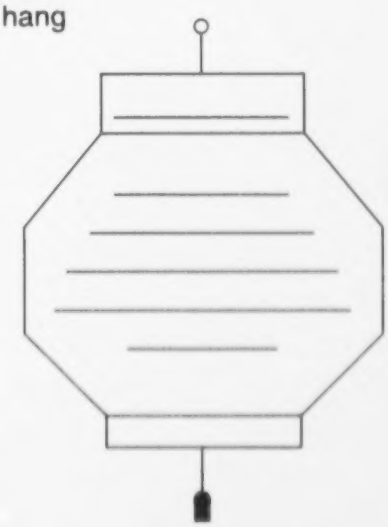
Now make a lantern:







1. You will need a piece of colored tissue paper and a piece of construction paper.
2. Fold the construction paper in half and smooth the fold.
3. Cut the construction paper into a lantern design as shown below, leaving the fold in tact.
4. Cut your tissue paper the same shape and just a very little bit larger than the inside cut.
5. Glue the tissue paper inside the folded construction paper like a sandwich.
6. Glue the sandwich together.
7. Now take a black marker and write your Lantern Poem onto the tissue paper in large, clear letters.
8. Add a Chinese design, but keep it simple.
9. Attach a piece of black thread and hang near a window or a light.



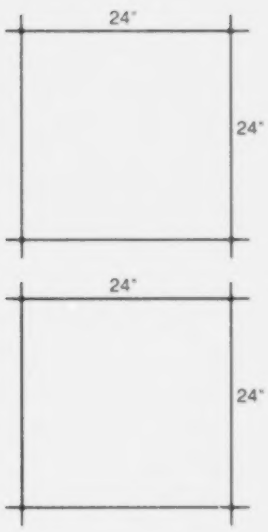
KITE FLYING

Kites can be in many shapes and sizes. Many Chinese kites are made into the shape of animals but below is an authentic Chinese octagon kite.

To make your kite you will need:

- eight 24" pieces of split bamboo or balsa wood (or some kind of light framework)
- one 40" piece of bamboo or wood
- enough paper (rice paper, tissue paper, or even thin wrapping paper) to cover your kite frames
- string (lightweight cotton)
- glue
- paints

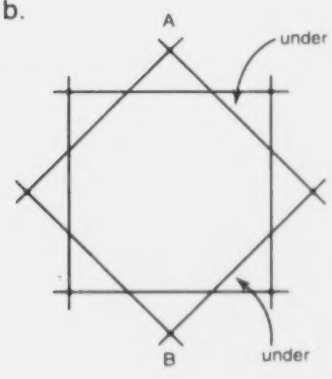
a.



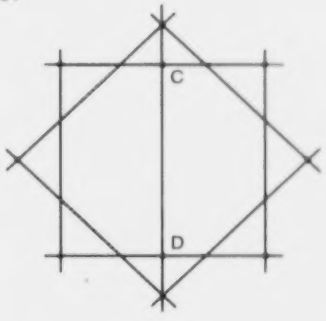
Directions:

1. Make two square frames from your bamboo or wood using string to tie ends together (see illustration a).
2. Place one square frame over the other and tuck ends A and B under the bottom frame so they are pinned together (see illustration b).
3. Attach the 40" center post at points C and D with string (see illustration c).
4. Glue all tied joints.
5. Cut paper 1" larger than your kite and decorate.
6. Turn the kite frame over and cover with decorated paper.
7. You can make a tail out of small strips of cloth, ribbon, or yarn tied to a string and attach to the end of your post.
8. Make small holes to attach string at points C and D. Thread string through to frame and knot at both ends. Attach your long roll of string at point E and your kite is finished. Now you are ready for the Kite Flying Contest. (See illustration d.)

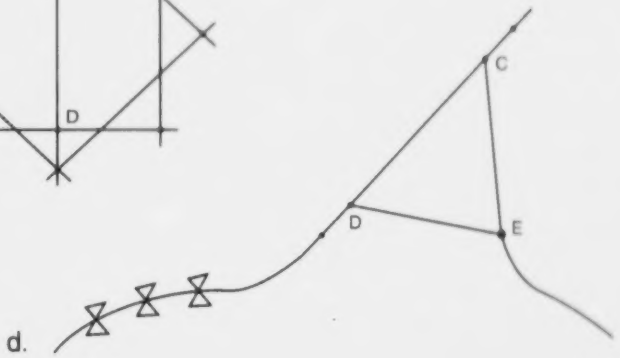
b.



c.



d.



INTRODUCTION - 1

Li 5: Banquet of Fortune features a number of activities that can be run concurrently or even incorporated into other lis, if you wish to eliminate an actual food banquet. In tournament activities students will construct and compete in the ancient Chinese games of chess, dominoes, and Wei Ch'i. They will make the gameboards and the pieces to be used for the play of the games. While some students are involved in gameboard competitions, other students can complete other projects from other lis, practicing brush painting by copying paintings found in books, writing their personal proverbs, or making fortune cookies. For this reason, the remainder of the activities need not be assigned to particular days, although if you find sequential scheduling more to your liking, you can certainly do the activities in this manner. You will need to simply assign groups or parts of groups to do these activities in small "learning centers." Set up these centers within the classroom with directions and supplies and allow students to move from center to center at appointed times. ***Note**: Playing Chinese music creates a tranquil atmosphere.*

Teaching Tip

If you are short of time, you can reproduce the gameboards and playpieces yourself or assign the task to reliable students for extra credit.

While students are busy, you can take some time to begin completing Civil Service Point records and secretly figuring out which hsing will earn the Mandate of Heaven and become the royal leader. If you are inclined to serve food during a final banquet, have students sign up to bring prepared Chinese dishes on an assigned date. (You might also check to see if a nearby Chinese restaurant may be willing to donate a few dishes for students to sample, or at least give your students a discount. Chefs might even be willing to demonstrate and talk about unusual foods and cooking techniques as a community service. You never know until you ask!) At any rate, be creative when presenting the awards to the tournament winners and the coveted Mandate of Heaven with the special Rank Badge to the winning hsing.

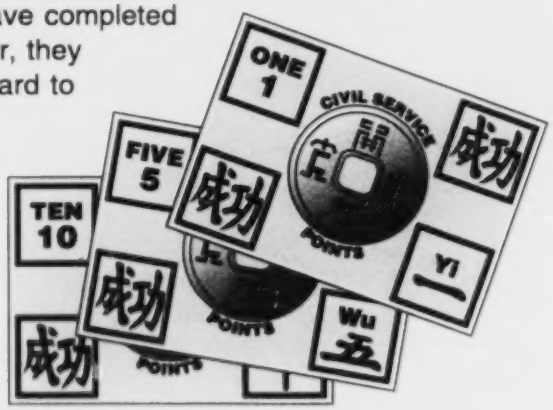
Setup

Teaching Tip

Consider running more than one game at a time with different groups competing.

1. **Tournament** Decide how many of the tournament games you will have students participate in and how much time will be allowed for each round. We suggest that a 20-minute time limit for each competition round will be sufficient for your students to get a good flavor of how these authentic Chinese games were played, yet a 20-minute time allows for ample changes in the tournament to accommodate all student groups over a few class periods.

2. **Activity centers** Set up "activity centers" around your room, one for each concurrent activity you wish to offer. *(**Note:** Since you normally would have five small groups organized into hsings, we recommend five centers: one for each of the three games, one for brush painting, and one for personal proverbs and fortune cookie construction.)*
   a. Clearly write out simplified directions for each activity on construction paper and post it at the appropriate center.
   b. Set up all the materials—paper, brushes, paints, etc.—to complete that activity project at the center.
   c. Make an assignment schedule for each center. We have found it easier to cut up small card-size pieces of different colored construction paper and label them with the name of the center. Then students can select a card and use only that center. Make enough cards for only the number of students you want at any one center at any one time.
   d. When students have completed work at that center, they can turn in their card to exchange for another. They can then also turn in their work for either immediate evaluation and Civil Service Points, or you can collect the work for later evaluation.



   e. Whenever you collect the work, make sure that you have a place reserved in the classroom for display of the projects as they are completed. This is great for your room environment and acts as a motivator for other students.

Teaching Tip →

It is possible to use simple pieces of paper that have been duplicated from the blackline masters provided.

3. **Materials** Gather all the materials for assigned students to make the gameboards and playpieces or have them already assembled to hand out at the time your tournament play begins.

4. **Rules** Copy directions and rules for each game students will be playing. Make sure that you fully understand the rules and play procedures of each game as some students may find reading such specific directions a bit tedious. If students participate in only one of the three games provided, you may wish to explain and demonstrate the game to the whole class at once. (This demonstration can also be done for two or all three of the games, but it takes time and can be a bit confusing if all three are explained at once.)

5. **Duplication** Make copies of the following:
   - WEI CH'I GAME ACTIVITY (If possible, paste onto a piece of construction paper and laminate.)
   - DOMINOES GAME ACTIVITY (If possible, paste onto a piece of construction paper and laminate.)
   - CHESS GAME ACTIVITY (If possible, paste onto a piece of construction paper and laminate.)
   - TOURNAMENT "WINNER" CARDS (enough for the projected number of winners of all competitions you plan)
   - PERSONAL PROVERBS (one for the center, pasted onto a piece of construction paper and laminated, if possible)
   - CHINESE BRUSH PAINTING (one for the center, pasted onto a piece of construction paper and laminated, if possible)
   - FORTUNE COOKIE (one for the center, pasted onto a piece of construction paper and laminated, if possible)

6. **Winning the Mandate of Heaven** At the end of Tournament (or at whatever point you end the game), hsing leaders will need to submit their Flying Money Credit Card and any earned Civil Service Points not yet recorded. In secret, you need to total each group's credit and determine the class winner. This group will have won the Mandate of Heaven! On an appointed day—Banquet of Fortune Day—have the students bring their Chinese food donations, serve actual fortune cookies, play Chinese music, and announce the Tournament winners and, finally, the hsing that has won the Mandate of Heaven. Present the team members with the prepared special Rank Badge.

"Present the team members with the prepared special Rank Badge"

CONCURRENT ACTIVITIES - 1

1-3: Games tournament

1. **Time** Tournament offers many options. Decide just how much time you want to devote to the competition.
   a. You may opt to have students play one, two, or all three of the games.
   b. You might want to run three separate tournaments, for instance, on consecutive Fridays during the duration of Chung Kuo to break up the li activities.
   c. You may wish to run an elaborate tournament with all your participating classes or even between classes of other teachers.

2. **Rotation** We have provided a simple rotation for one class of five groups. We suggest that each group select a different player and an alternate for each game as representatives for their team.
   Teams to play (a single game)

2 and 3	1 and 4	1 and 5	1 and 3	1 and 2
4 and 5	3 and 5	2 and 4	2 and 5	3 and 4

   At a center

1	2	3	4	5

   Make one poster to guide the rotation of team play to be displayed in the room. You may wish to make a poster for each class if you will be recording the names of the winners at each level of play.

3. **Winners** At the end of each individual competition you can then award a game "winner" card to each winner—"Wei Ch'i Winner," "Domino Winner," "Chess Winner"—and whatever Civil Service Points you deem appropriate. When the rotation has been completed for a single game, then devise second and third rotations for students with like "winner" cards until you arrive at a grand champion for each game. Grand champions will then be awarded significant Civil Service Points for their hsing. A Grand Champion Certificate for that individual student can be awarded during the culminating ceremony of the banquet. (You also might want to award lesser amounts of Civil Service Points for each game "winner" as they complete their games.)

"... devise second and third rotations ..."

4. As students are eliminated, they can either enter a tournament for a second game or participate in an alternative activity.

Teaching Tip

Consider running more than one game at a time with different groups competing.

Tournament directions

1. Depending on your students, you may give one copy of the directions to the first tournament game directly to the ranking member of each group for review with the rest of the students of that group. If your students are not as independent, distribute the rules of play for a single game to each group or even to each student and review together.

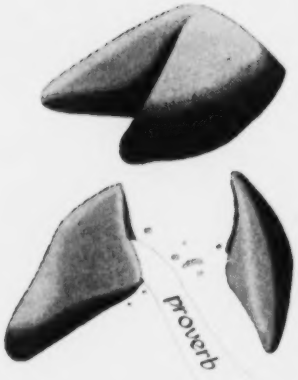
2. Each group's first duty is to construct the game pieces, reviewing rules as they work. ***(Note:** With slower classes, it might be helpful to already have the gameboards and/or play pieces prepared so that you can demonstrate the game. Or just make overheads and demonstrate play with paper pieces or colored pens.)*

3. Once the game is constructed and students are familiar with the rules of play, they will need to select a student player and alternate to represent the team in the game play. If you will have students competing in more than one game, different students can be the players and alternates so that all students get a chance to play.

4. Students can begin tournament competition as soon as the gameboards and pieces are prepared and the rotation has been explained.

4: Personal proverb/Fortune cookie

Personal proverb directions



1. Give a short lesson on proverbs if you have not done so previously. Students should understand that a proverb is a brief popular saying that often relates a common observation and is sometimes expressed humorously. The common attributes of a proverb are they are short, provide a moral or lesson, and are based on the common experience of everyday life. Students should read through the provided proverbs and sayings of the great Chinese thinkers and attempt to translate the lesson into more personal terms, perhaps giving an example from their own experience. The personal proverb center should contain a list of the provided proverbs for student reference and the directions for the activity.

2. Provide strips of plain white paper (about 4" long and 1/2" wide) for the paper fortune cookies and for the real fortune cookies) on which to write their final personal proverb. Let students know that their proverb will be put into their fortune cookie and randomly distributed at the banquet.

Fortune cookie directions

... to make edible

fortune cookies ...

1. If you plan for students to make edible fortune cookies, this activity will require the ingredients for the making of fortune cookies: mixing bowl, measuring spoons, cookie sheet, spatula, and an oven or electric fry pan.

2. If you opt for paper fortune cookies (which can be just as much fun and not nearly the bother), provide a tag or cardboard circle so students can use as a pattern for tracing their own circles on a 4"x4" piece of yellow construction paper to create one cookie. The circle pattern should measure about 2"-3" in diameter. Provide students with scissors and a stapler to finish off the cookie. (see page 20 of Li 5 for directions)

3. Also provide strips of white paper or ribbon or, if you want to get more elaborate, gold paper or ribbon on which students will write their personal proverb. Later, they will insert the paper strip through one open end of the fortune cookie and out the other.

5: Brush painting

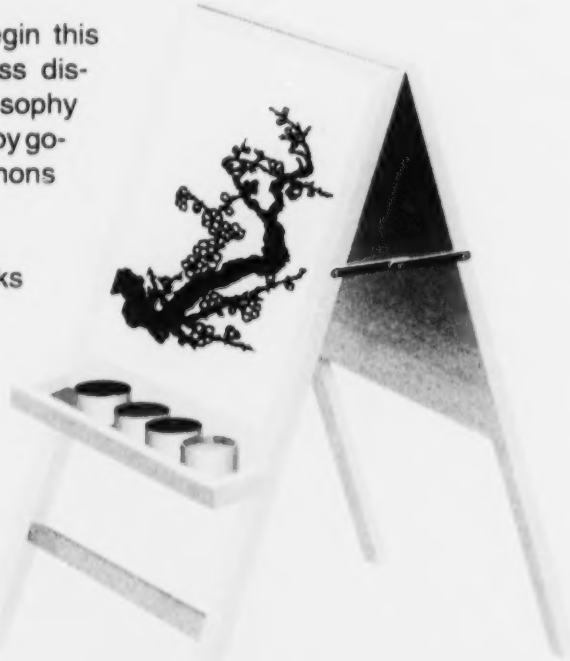
... the six canons

of brush painting ...

1. Read carefully the background material found on the student handout.

2. Before students begin this activity, hold a class discussion on the philosophy of Chinese painting by going over the six canons of brush painting.

3. Try to find the art works to be copied that best express this philosophy. (See Resource Guide in Li 1: Introduction to Chinese Culture.)



WEI CH'I GAME ACTIVITY - 1

"... a great deal of

..."

The game of Wei Ch'i may be one of the oldest games known to any culture. Chinese literature refers to Wei Ch'i competitions at least 2,000 years ago, but the game most likely originated much earlier. Master players were almost worshipped as holy men or sages. Wei Ch'i, however, is relatively new in western cultures, not gaining popularity until about 1920. Like chess, the game simulates battle. Although Wei Ch'i is a game of simplicity, it demands a great deal of logic in order to be successful.

Preparation

1. The board is a square grid of 19 horizontal and 19 vertical lines. (See gameboard on page 8.)
2. Game pieces consist of black and white "stones." Students can collect actual small stones and paint them black and white. Since students can play with virtually an unlimited number of stones, have several students be in charge of collecting. Or just use black and white chips or small pieces of paper. The gameboard should be large enough to accommodate the stones or whatever game pieces you choose to use without crowding.
3. Two players compete on a single board. One uses white stones; the other, black. Players may have unlimited stones.

To begin play

1. Players begin with an empty board. Each player, beginning with black, alternately places one stone per turn on an unoccupied *intersection or point.*
2. Stones can also be placed on borders and corner intersections, so the whole board can be used.
3. Stones are *not* moved once placed on the board. Players *may* "pass" on their turn to place a stone on the board.

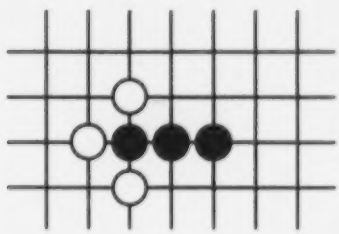
Freedoms

1. A stone placed on the board may have as many as four "freedoms." That is, any stone with no other stones on any of the four adjacent intersections connected by lines has four "freedoms."
2. A stone resting on a border intersection can have as many as three freedoms, if no other stones are adjacent to it.
3. A stone on a corner can have as many as two freedoms, providing no other stones are adjacent to it.
4. If a stone has only one freedom left, and is in a position of being surrounded by the enemy, it is in "atari," or in jeopardy, much like "check" in chess.

WEI CH'I GAME ACTIVITY - 2

Capture

1. A stone or group of stones is "captured" or "killed" when it or they are *completely* surrounded by the opposing color. Captured stones are immediately removed by the "enemy" player and set aside. (Intersections vacated by captured stones become available for play.)
2. To avoid capture, a *chain* of like color stones can be formed. That is, two or more black stones, for instance, can occupy continuing adjacent intersections.
3. Chains can be constructed in more than one direction and without

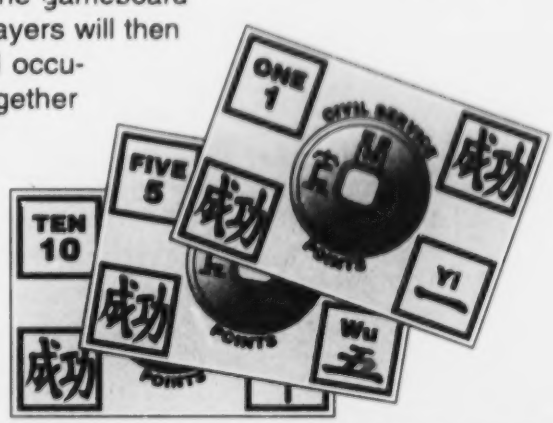


limit. However, chains can be captured if completely surrounded. Note that soon a good player will learn that longer chains do not insure freedom. The strategy comes in constructing units of stones that cannot be threatened.

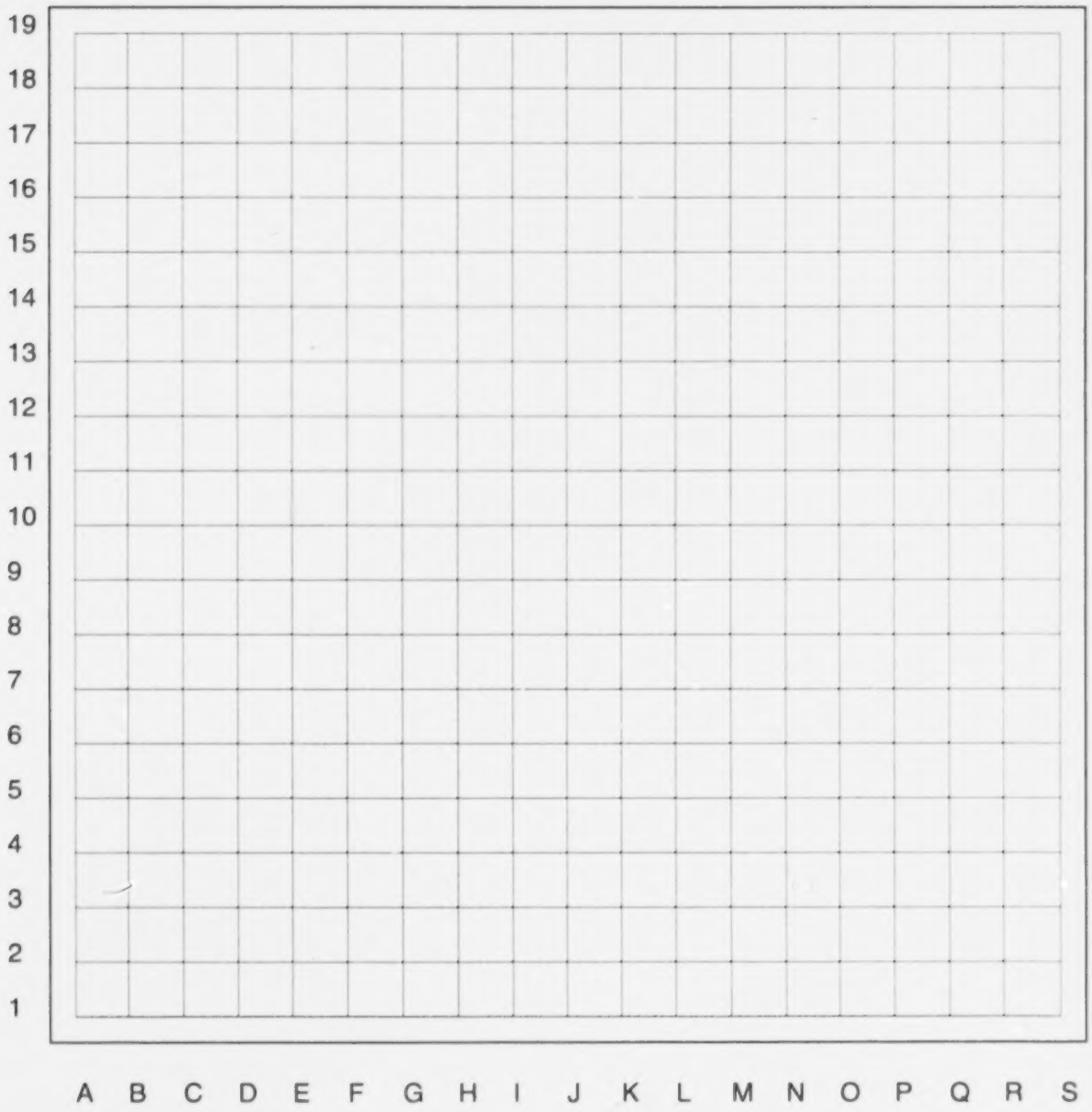
*(**Note:** Although there are many more strategies, techniques, and conditions in sophisticated game play—prisoners, suicide, live groups, eyes, ko, seki, for example—the moves given should be enough to keep new players busy for the tournament.)*

Scoring

The object of Wei Ch'i is to capture more stones than the enemy and occupy more points on the gameboard when "time" is called. Players will then count their captures and occupied points, add them together and compare with their opponent. The player with the greater number will be declared the "winner." Remember that this is a greatly simplified version of the authentic game.



WEICHI (WEI CH'I) GAMEBOARD



DOMINOES GAME ACTIVITY - 1

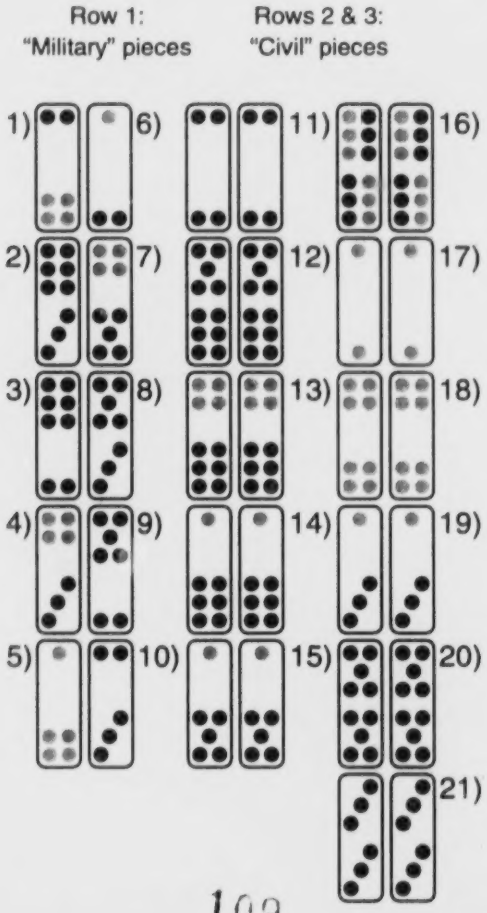
The Chinese invented the game of dominoes at least three centuries ago. The game was later introduced in Italy in the mid-1700s as a possible result of travel to China by Renaissance merchants. It has since become a popular game around the world. Chinese Dominoes can be used to play a variety of games. The one described below is called "Tsng shap," which means "to dispute for tens." It can be played by two people at a time.

Game preparation

1. Using wood, cardboard, or light colored paper, make up 32 "bones," as diagrammed below. Black spots should be drawn onto the paper or cardboard or, if you're really dedicated, burn the spots onto wooden pieces with a hot soldering iron. The one, four,' and the six spots should be filled in with red.
2. Each set of 32 bones consists of 10 pieces marked with the combinations like those of the throwing of a pair of dice, each half of a bone representing one die. The additional 22 pieces are duplicates and are classified as "civil" pieces. Unduplicated pieces are classified as "military" pieces.

Teaching Tip

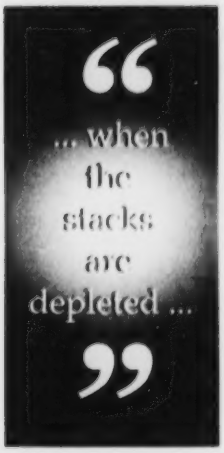
A set of Chinese dominoes consists of 32 pieces or 'bones.' The 'civil series' are the matched pairs in the center and right columns.



DOMINOES GAME ACTIVITY - 2

Rules

1. All bones are turned upside down and mixed. Each player selects one bone. The player with the bone showing the most dots will be player 1.
2. Again with all bones turned upside down, they are stacked four high, side by side.
3. Each player then takes half the stacks.
4. Player 1 draws and turns his top right domino face up on the table. Player 2 draws any domino from his pile and lays it down, face up alongside the first domino, short sides together.
5. Alternately, players turn and lay down dominoes beside the others at either end of the string. If a player matches a domino at either end of the row, he takes both dominoes and scores 10 points for each spot displayed on the two dominoes.
6. If there are only two dominoes on the table and a player can take them, he scores 40 points and places them on top of each other. This is called tap ti (a sweep). He lays another domino from his stack on the table.
7. If a player lays down a domino and does not claim his points, the opposing player may claim the dominoes and points and continues with his regular turn.
8. The game ends when the stacks are depleted. Points are then counted and the "winner" is declared.



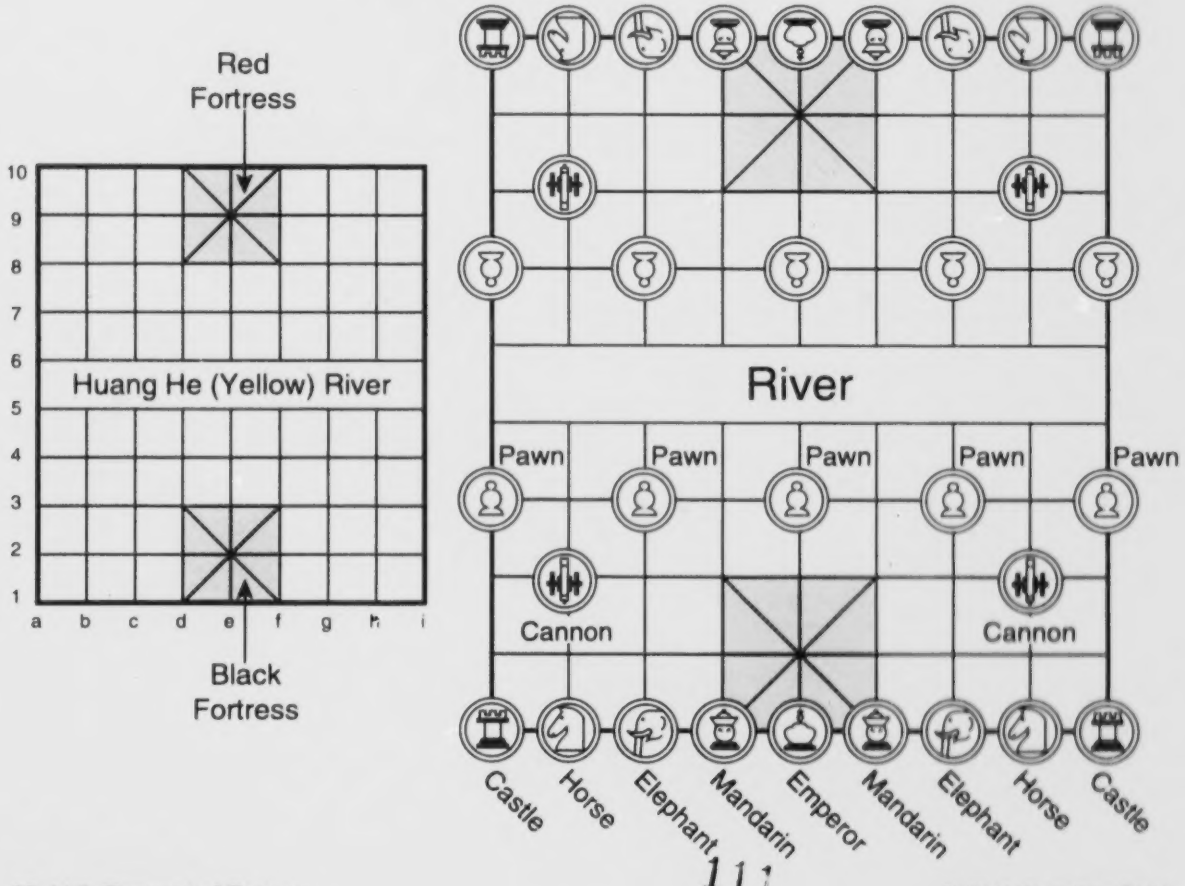
CHESS GAME ACTIVITY - 1

Chinese chess (or "choo-hong-ki" in Chinese) probably has its roots in India in the seventh century A.D. As in the western form of chess, the point of the game is still the same: checkmate of the king—or, in this case, the emperor. The basic rules of Chinese chess and the movement of the pieces are much like the game of chess we are accustomed to playing. However, there are some distinctions between the two games, so review the regulations below in order to not be disqualified from this part of the tournament.

Game preparation

1. The gameboard can be constructed of wood or cardboard or tagboard. It should measure eight squares across by nine squares down. Squares should measure at least one inch and not more than two inches. (See diagram.) Draw lines with felt tip marker.

2. The moving pieces can be made out of 3/4" dowel cut into 1/4" "slices." You might also consider the flip-side of other game pieces (like Scrabble letter pieces). Or just use small pieces of paper. With a black felt tip marker, draw the symbols onto the pieces. (See diagram)



CHESS GAME ACTIVITY - 2

Rules

1. Only one playpiece may be on a point on the board.
2. No piece may jump another piece, except for the cannon.
3. Any piece must move out of a check position and cannot move into a check position.

Movement of pieces

Chinese Ideograms | Familiar Symbols

- **Emperor** This piece may move one point per turn in either a *horizontal* or *vertical* direction, and must remain within the nine points of the fortress. Opposing emperors may not stand on the same vertical line without at least one other piece standing between them.

- **Mandarin** These pieces may move only one point per turn in a *diagonal* direction, and they must remain within the center or corner points of the fortress.

- **Elephant** This piece moves two points per turn in any *diagonal* direction and may *not* jump. The elephant may *not* cross the river and so must stay on its own side of the board.

- **Knight** This piece moves one point straight and one point diagonal (greater than 90°) per turn.

- **Castle** or **Rook** This piece may move any direction in a straight line (not diagonally) and as many points as desired. It may *not* jump.

- **Cannon** This piece moves like a castle but *must always* jump one other piece (its shield), ally or enemy. It may capture a piece after its jump but may not jump two pieces per turn.

- **Pawn** This piece moves one point forward per turn on its own side of the river. After it crosses the river it may also move one point to the side per turn. It may *only* move forward or sideways in the above manner. If it reaches the opponent's back row, it may only move sideways.

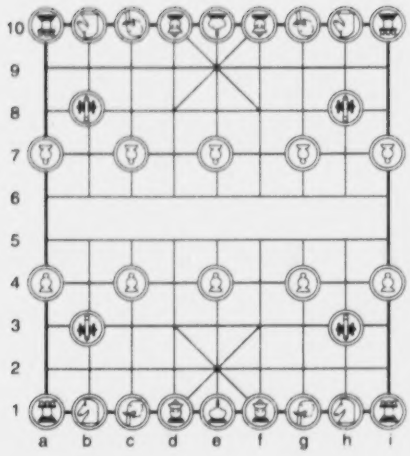
CHESS GAME ACTIVITY - 3

Capturing

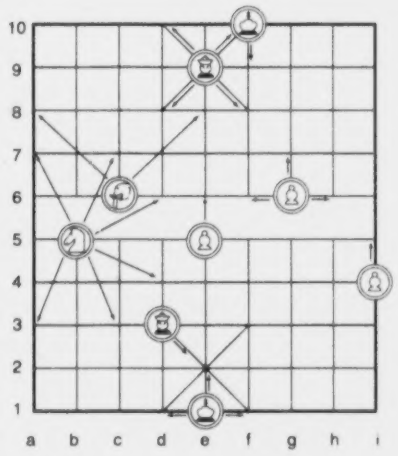
All pieces move about the board according to their unique movement pattern. In addition, each piece may "capture" an enemy piece by landing on its occupied position as long as it does not move into "check." Captured pieces are removed from the game.

Check and Counter-Check

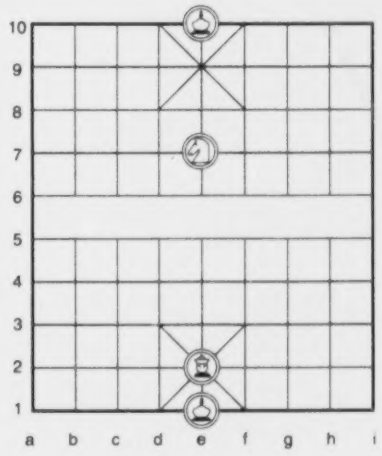
Since the game ends when the emperor can no longer move, only the emperor can be in check. An emperor is in check when it is in a position to be captured or stands on the same vertical line without a shield (another piece in between). Check is called by the opponent as a warning and either a) the attacking piece may be captured, b) the emperor may move out of check, or c) an ally piece may move into a position that removes the threat. If the emperor cannot be moved out of check or protected, checkmate is called and the game is over.



To begin, arrange the pieces as shown above. Each player has an emperor; five pawns; two of the following: mandarins, elephants, knights, castles (or rooks), and cannons. The strip across the board represents a river. The elephants cannot cross the "river."



Here are some examples of the movement of knights, mandarins, and emperors. If a piece occupies any space between a knight's starting and ending move (b4), the knight cannot move in that direction (a3 or c3). No two pieces of the same side can occupy the same space at the same time.



In Chinese chess, there can be no direct line of sight between emperors. If there are two pieces between emperors and an opposing player moves his pieces, the opposing player must keep his piece between the two emperors.

TOURNAMENT WINNER CARDS

TOURNAMENT "WINNER" CARD

Game: _____
Hsing: _____
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TOURNAMENT "WINNER" CARD

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CHINESE BRUSH PAINTING - 1

"Among those who study brush painting, some try to be elaborate and others prefer to be simple. Neither complexity nor simplicity is enough.

Some try to be quickly masterful, others to be laboriously careful. Neither deftness nor conscientiousness is enough.

Some work only with a method, some pride themselves on ignoring method. To ignore method is deplorable, to depend completely on method is worse."

–Lu Ch'ai

... six canons had to be met ...

Brush painting was an exercise in philosophy as well as art. The ancient Chinese tried to capture the *chi* or spirit of their subject as well as the external appearance. Hsieh Ho, in the fifth century A.D., said there were six canons that had to be met before one could be a truly great artist.

1. **"The brush creates structure."** This canon referred to skill in brush work. To the Chinese the line was the defining element of a painting. The brush work needed to be the artist's "heart-mind," an extension of the artist's heart, mind, and body. Brush strokes must be practiced for years by a student until they would dance across the page.

2. **"According to the object draw its form."** Accurate likenesses were valued. Chinese artists painted representational paintings, not abstract, but they also felt the spirit of the object had great importance and were a part of accuracy.

3. **"According to the nature of the object apply color."** The ancient Chinese were faithful to the inner color and the outer color of the world. It was more harmonious to use the true colors of nature. Later many paintings were done in black ink only on a white paper as this showed the contrasts between the opposites of nature, the yin and yang of the subject.

4. **"Organize the composition with the elements in their proper places."** This is the canon of well-planned space. Just as the Chinese concerned themselves with balance and harmony with nature, so they concerned themselves with balance and harmony in their paintings. They did not use the three-dimensional methods of western painters to show perspective—straight lines disappearing into a distant point, but employed techniques passed down through generations to show scale and depth. Scale was shown by the use of the small object against the larger. Depth was shown with overlapping shapes.

CHINESE BRUSH PAINTING - 2

5. **"In copying, seek to pass on the essence of the master's brush and methods."** The Chinese revered the past and that included the art works of past masters. Copying a famous work served two purposes: it helped create more of them so the paintings could be seen by more people, and it trained the young artist in what was masterful. An exact replica was not the goal. In copying, the attention no longer needed to focus on the composition but could be more aware of the inner spirit of the painting, and the young artist could be freer to develop a style of his own.

6. **"Circulation of the chi produces movement of life."** The ability to breathe life into a painting was not something that could be taught. Perhaps this canon was the one shown in the ancient stories where a boy was given a magic brush and everything he painted became real. Then the paintings are ones where "mountains soared, springs flowed, waters ran clear and forests spread vast and lonely." Such painting cannot happen with only the hand and arm and fingers moving but only by the spirit becoming part of them.

Lu Ch'ai lists the brushstrokes of Chinese brush painting:
He who is learning to paint must first learn to still his heart, clarify his understanding, and increase his wisdom. Then he should learn the basic brushstrokes techniques:

"Brushstrokes

like ..."

- Brushstrokes like spread out hemp fibers
- Brushstrokes like entangled hemp fibers
- Brushstrokes like sesame seeds
- Brushstrokes like big ax cuts
- Brushstrokes like small ax cuts
- Brushstrokes like cloud heads or thunderheads
- Brushstrokes like raindrops
- Brushstrokes like an eddy or whirlpool
- Brushstrokes like the veins of a lotus leaf
- Brushstrokes like lumps of alum
- Brushstrokes like skull bones
- Brushstrokes like the wrinkles on a demon's face
- Brushstrokes like raveled rope
- Brushstrokes like brushwood
- Brushstrokes like hair of cattle
- Brushstrokes like horses' teeth

from the ...
Mustard Seed Garden of Painting

Activity: Use the paper, brushes, and paint that have been provided by your teacher. See how many of these Chinese brushstrokes you can paint using a brush and black watercolor paint! Chinese artists used a kind of black ink. Some artists used ink sparingly as if it were gold *hsi mo* or spare ink, while other artists used it in the style called *p'o mo* or splash ink. Try to discover which fits your own inner spirit.

Look through books or other pictures or posters of Chinese paintings and try to either copy or paint your own Chinese-style picture.

PERSONAL PROVERBS - 1

> *"A proverb expresses a basic truth or a practical rule ..."*

What is a proverb? A proverb is a forceful, short saying that expresses a basic truth or a practical rule. Proverbs are often so common in our language that we take them for granted as an obvious example of an experience. With thousands of years of history, the Chinese have had a long time in which to express themselves and their history in many examples of proverbs.

What you are to do For this activity you will need to read through the list of famous sayings and proverbs from ancient China. Try to figure out just what the author was trying to say and what kind of a lesson is offered. Do you think that such a lesson is still valuable even though it has been a very long time since the proverb was written?

Some sayings of Confucius This man was perhaps the most famous of the many Chinese philosophers.

- He who learns but does not think is lost. He who thinks but does not learn is in great danger.
- A gentleman covets the reputation of being slow in word but prompt in deed.
- Virtue does not live alone. She must have neighbors.
- Humanity is to love man.
- If you set your mind to humanity, you will be free from evil.
- A gentleman takes as much trouble to discover what is right as lesser men take to discover what will pay.
- If a person is right, his wishes will be carried out without explicit orders. If a person is not right, people will not follow him even if he orders them.
- Let the ruler be a ruler, the subject a subject, the father a father, the son a son.
- What you do not like, do not impose on others.

> *"What you do not like, do not impose on others."*

Three sayings of Mencius—another Chinese philosopher:

- Human nature is good just as water seeks low ground. There is no man who is not good; there is no water that does not flow downward.
- A gentleman differs from other men in that he retains his heart.
- What is common to all hearts? Reason and rightness ... Thus reason and rightness please my heart in the same way as meat pleases my palate.

Final comment and question Do you know some other proverbs or sayings that are famous? If you think about it, proverbs are really a part of our everyday life.

PERSONAL PROVERBS - 2

Others Chinese proverbs:

- Oxen till the fields and rats eat the corn.
- Deal with the faults of others as gently as with your own.
- If you bow at all, bow low.
- The highest towers begin at the ground.
- No needle is sharp at both ends.
- Even the Yellow River is sometimes clear.
- Half an orange tastes as sweet as a whole one.
- He who rides a tiger cannot get off.
- You can't clap with one hand.
- The tongue is a sharp sword which kills though it draws no blood.
- You needn't eat a whole chicken to know the flavor of the bird.
- It is better to remain quiet and have people think you foolish than to open your mouth and prove it.
- The flowers of tomorrow are the seeds of today.
- Don't use a cup of water to put out a burning cart.
- If you do not venture into the tiger's den, how can you get the cub?
- Don't follow the same tracks which overturned the carriage.
- Don't play a lute before an ox.
- The only way out of something is all the way through it.

> *"The flowers of tomorrow are the seeds of today."*

Activity directions

1. Now try to write a proverb of your own. Remember to include the following attributes:
   - **Short**—usually one or two sentences
   - Uses **common, everyday experiences as** the example or situation
   - Teaches **a lesson or** has **a moral**.

2. When you are satisfied that you have your proverb exactly the way you want it, write it neatly on one of the strips of paper provided at the center. Keep this proverb slip; it will go inside your fortune cookie.

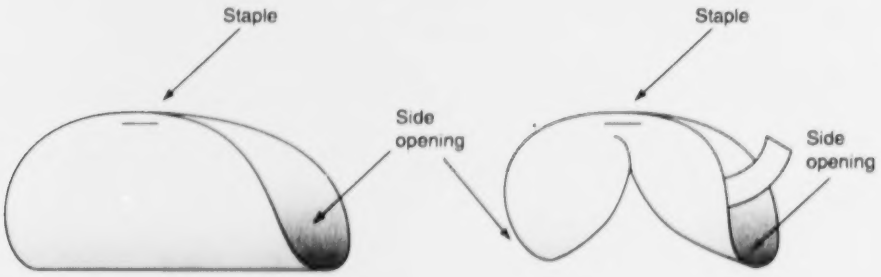
> "... it will go inside your
>
>
>
> ..."

FORTUNE COOKIE - 1

Every holiday in China ends with a banquet or feast of some kind and an important part of the feast is the fortune cookie. In this activity you will get a chance to make a fortune cookie in which to insert your personal proverb. Be sure to work carefully and follow the directions below. When your fortune cookie is completed (including the proverb), be sure to hand it in for Civil Service Points. These fortune cookies will be used at the banquet celebration.

> *"Select your personal proverb with care."*

1. **Paper fortune cookie** On yellow construction paper, trace around the circle pattern provided by your teacher. Cut out the paper circle carefully. Bend the paper circle in half without creasing it at the fold. Staple at top where edges come together. Bend over glass edge while holding fingers in the side openings. Fold toward you at the center. Make a small crease at this center point. Puff out the side open. Insert your personal proverb into one side of your fortune cookie. The more you handle your fortune cookie, the more the chance it will look a bit ragged, so be quick and light!



2. **Edible fortune cookie** Follow the recipe below. Since you are dealing with food ingredients and hot tools, you will need to be very careful and clean up after you're finished. Find out what to do with your cookies after they're finished. Use the directions for folding paper cookies to fold your cookie dough into fortune cookie shape.

Recipe for edible fortune cookies

- 1 large egg
- 1/4 cup sugar
- 1/4 tsp. vanilla
- 1/4 tsp. salt
- 2 tbs. vegetable oil
- 1/4 cup cornstarch
- 1-2 tsp. water

Beat egg slightly. Beat in sugar until thick and smooth. Add vanilla and salt. Add oil and mix. Add water and a little of the egg mixture to the cornstarch and stir until smooth. Beat into the rest of the egg mixture. Heat the fry pan or oven to 350° F and drop a teaspoonful of the batter onto the pan or a cookie sheet. Spread with the back of the spoon until about 3" in diameter. Bake or fry for about three minutes and then turn until *slightly* brown. Remove one at a time and fold in half without creasing and partially in half again over a glass edge while holding fingers in the side openings. Set aside to cool. Insert the proverbs. This recipe makes about 14 cookies.

CHINA
(Han Hsing)

A simulation of ancient Chung Kuo, the world's most ancient civilization

SAMPLE

Student Guide

THE CHINESE UNIVERSE

Cardinal Directions • Colors • Animals • Seasons • Numbers

For the ancient Chinese, the earth and sky were seen as parts of a whole and were not to be thought of as separate. They were born from a cosmic egg of existence, or Chaos, which included both the Yin and the Yang. The dark, heavy elements (Yin) became the earth; the light, clear elements (Yang) formed the sky. With the help of four animals—the Dragon, the Phoenix, the Unicorn, and the Tortoise—the legendary being of creation Pan Ku, also born from Chaos, spent 18,000 years creating the remainder of the universe. According to the ancient Chinese view of the world, man was essentially good, and the tiger was the lord of all animals.

The earth rested on a flat, square platform where subterranean life forces resided. Over the earth a canopy of Heaven was inhabited by powerful spirits and studded with stars that determined human fate. An ancient tale written in the first century A.D. by Wang Chung tells how man came to be.

> There was a dragon-tailed goddess, Nu Kua, who thought the world a marvelous and beautiful place, but she was quite lonely. She sat down by a river and trailed her fingers in the water thinking about her sadness. She scooped up some mud from the bottom and formed a small figure with legs. It began to laugh and dance around, pleasing Nu Kua greatly. She decided to populate the world with her creation. She worked all day and again the next morning before realizing what a difficult task she had set for herself. By using her magical powers, however, she solved the problem. She picked up a vine and dipped it into the mud. She then whirled it about, flinging everywhere bits of mud which became little people as they touched the ground. It is said the people formed by Nu Kua's hands became the wealthy and privileged of the world, while the people from the flung bits of mud became the ordinary peasants.
>
> Later, two gods threatened all she had made when they fought and broke a hole in the sky. Great chasms opened in the earth with fire and water pouring forth causing a flood to cover the surface of the world. Nu Kua grieved to see her people suffer, so she quickly set to repairing the damage. She first smelted and refined five colored stones with which to repair the blue sky. She cut off the legs of a giant sea-turtle to stand as four sky-poles. But since the sky has a hole in the northwest, the sun and moon move through it there. And since it has a hole in the southeast, the hundred rivers pour through it there.

WANDA BARAL received her B.A. in history from California State University, Long Beach, and her M.A. in education from San Francisco University . She has been teaching grades four to eight for 20 years in Huntington Beach, California. Wanda also authored RENAISSANCE and coauthored ROMANS for Interact. Wanda lives in the quiet community of Fountain Valley with her Welsh terrier Rusty.

MARCIA SARGENT received her B.A. from the University of the Pacific in Stockton, California. She has been teaching for eight years in Lake Forest, California. When not haunting museum shops, Marcia seeks balance and harmony at home in Mission Viejo with her husband, three daughters, a golden retriever, an African gray parrot, and three cats.

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The ancient Chinese believed the universe could be shown in a geometric design and incorporated into the plan of a palace, the layout of a garden, or in the building of a holy shrine. They studied the patterns of the universe as a guide to the natural order of the world in which they lived.

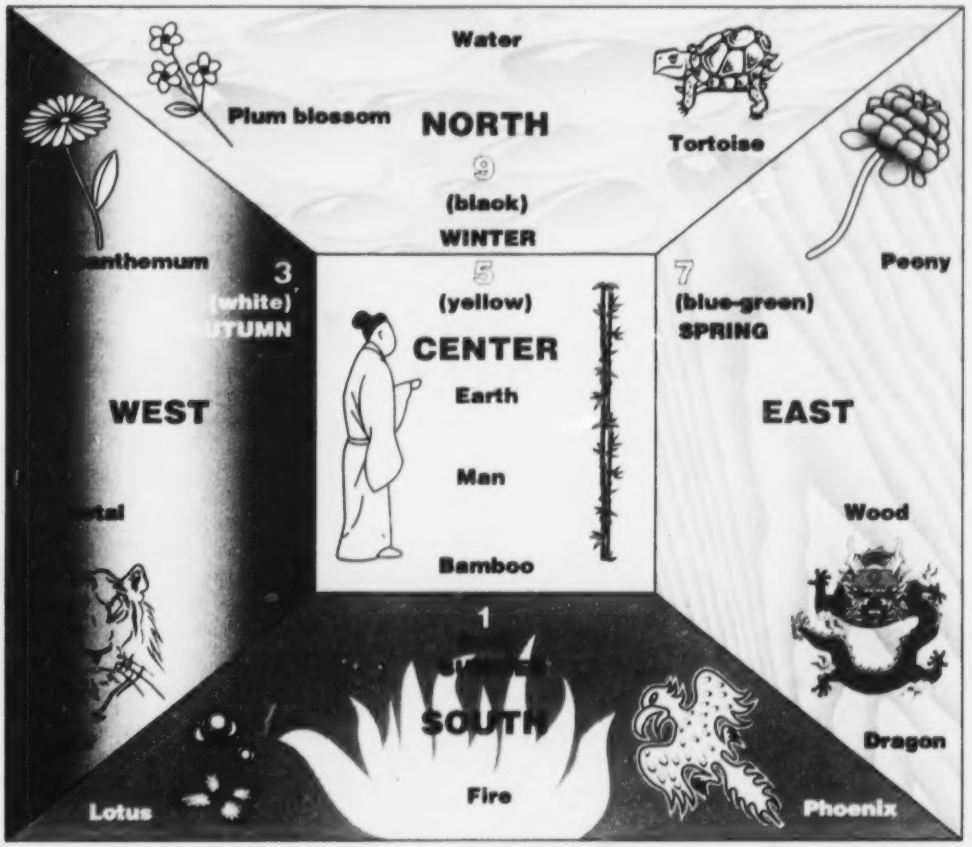
The Nine Mansions

4	9	2
3	5	7
8	1	6

A Magic Square

The earth itself was divided into nine regions, each with its own characteristics. Another ancient myth tells how a magic diagram of the earth appeared on the shell of a tortoise at the command of Heaven at the Lo River, a tributary of the Yellow River. Each square had a number and, when added, the numbers in each row equaled 15. This was sometimes called the "Nine Mansions." Today these squares have come to be known as "Magic Squares" because any row of numbers—across, down, diagonally—will add up to 15! (You can do this with other numbers, too.)

However, the flat, square earth also had mountains. The ancient Chinese saw these mountains as connections to Heaven, particularly the five mountains at the Five Cardinal Directions: North, South, East, West, and Center. They were the sacred mountains which led heavenly energy to the earth for the good of all. The eight Immortals or Xian were believed to live in these mountains. They were said to have magic powers such as raising the dead with a wave of their fan and turning objects into gold. Mt. T'ai in the west was traditionally the most important of the sacred peaks. Ancient rulers would go with their entire court to renew their connections with Heaven, believing they thereby strengthened inner powers, lengthened their lives, and started periods of universal peace.



Associated with the Five Cardinal Directions were the Five Activities: Earth, Water, Fire, Wood, and Metal. There were also the Five Primary Colors and the Five Sacred Animals. The Four Seasons were each assigned to a different activity or element, except the Earth because the Earth represented all seasons.

The Chinese believed one kept harmony in the universe by balancing the Yin and the Yang and paying attention to the proper order of the world. Harmony and order kept disasters from occurring and brought forth good fortune.

HAN HSING ORGANIZATION

Your clan is named after the Han Dynasty (circa 202 B.C.-A.D. 220). This was a prosperous time in China. Confucian civil service began, paper was invented, the Silk Road opened, and the use of coins was widespread.

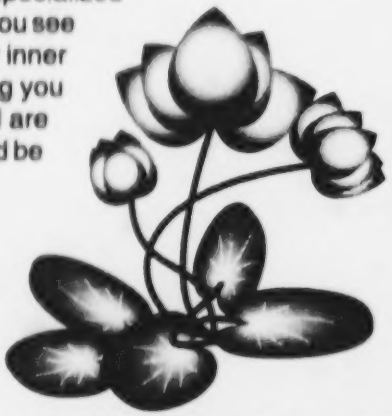
Banner Your group will need to construct a vertical banner as a type of group "flag." This banner will be a display of your Hsing's unique qualities and symbols. Most of the information you'll need is provided in the research sheet provided below, but you may want to use your classroom library as an additional resource. The banner should be neat, artistic, colorful, and accurate. Be sure that *all* members of your Hsing participate in this activity. Your teacher will provide you with the materials you need for this project.

Family The family clan in China was very important. All land was clan property and could not be disposed of without the permission of all the heads of the family's branches. Thus, many families held the same land for more than 700 years. Land was regarded as the only safe investment and ownership was a mark of social status. A prince or lord in feudal times could only maintain his rank if he held control over land where a shrine to his ancestors was kept and rituals were performed. The registers naming all members of that clan were kept at the temple. Some of these records ran back more than 1,000 years. The ancestral temple or shrine was also the location of the clan school, which provided education for its members whether rich or poor. There was great advantage to this, as members could rise to positions of wealth and power and provide opportunities to other clan members.

Chinese universe Your hsing's position in the universe is south. Other aspects are:

- **Element** Fire was associated with war. Find out which hsing's element is wood. Your hsing can overcome theirs.
- **Sacred animal** The Phoenix (*feng huang*) was the Dragon's wife and helped him right the wrongs of life. It is the symbol of Yang, a magical bird that appeared in times of good fortune. Since the Dragon was seen associated with the emperor, the Phoenix became associated with the empress. In weddings it was a symbol of the bride and was embroidered on the wedding dress. When a young girl's family received an offer of marriage, they would send a "phoenix letter" in reply, granting their consent.
- **Color** Red was the color of wealth, commerce, fame, sincerity, and marriage. It was the color a bride wore when she married.
- **Number** One is the number of the Southern position.
  In the *I Ching*, an ancient Chinese book used as an oracle of fortune and a dispensary of wisdom (somewhat like astrology except using specialized coins), the first hexagram is The Creative. "When you see a dragon in the field it means that the use of your inner character, qualities, and powers affects everything you do. If cultivated people work diligently all day and are serious at night they will not err." Your group should be able to explain what this quote means.
- **Season** Summer.
- **Flower** The Lotus is a favorite to grace the tranquil pools and lakes of Chinese gardens. It was seen as a symbol of purity, sacred to the Daoists and the symbol of reincarnation to Buddhists.

Note:
How can this fortune help your hsing in your pursuit of the Mandate of Heaven?



CIVIL SERVICE RUBRIC

A note about rubrics: A rubric is a kind of scale or standard by which something or someone can be evaluated. It describes the quality of work or behavior so that the scoring is always consistent and therefore fair. The advantage is that with a rubric you always know the criteria that will be used to judge your work. It is easy, therefore, to change your performance to attain the level of achievement you want. Simply become familiar with what the rubric says and work toward that level. The following is the rubric that will be used to evaluate your personal work and behavior as well as your hsing's. This rubric is based on the Chinese definitions of the quality of a person's life actions and the ancient laws of the mandarins.

Superior 5

5 Superior person

- The superior person is exacting of himself, taking great care to be accurate and meticulous about his or her responsibilities.
- The superior person is truly courteous to all and is calm and at ease with self-disciplined ways.
- The superior person is most careful to be respectful of the wisdom of elders and those of position or rank.

Honorable 4

4 Honorable person

- The honorable person covets the reputation of being slow in word but prompt in deed when it comes to his or her responsibilities.
- The honorable person respects elders and avoids quarrels and legal actions as often as possible.
- The honorable person is positive in dealings with others.

Virtuous 3

3 Virtuous person

- The virtuous person is ready to admit mistakes and works to amend errors.
- The virtuous person takes as much trouble to discover what is right as a lesser person takes to discover what will pay.
- The virtuous person takes it upon himself/herself to make the contributions that are expected.

Humanity 2

2 Person of humanity

- The person of humanity demonstrates kindness and respect to others.
- The person of humanity does not do unto others what he or she would not want done to himself/herself.
- The person of humanity is modest and conducts himself/herself in a more or less responsible manner although sometimes this person needs to be reminded of the virtues of self control.

Common 1

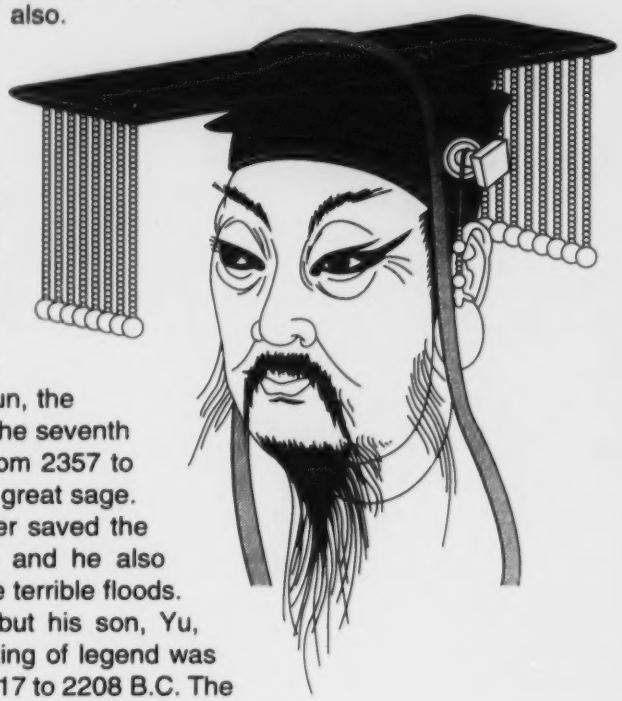
1 Common person

- The common person is exacting of others while lax of himself.
- The common person is one who learns but does not think and so is lost.
- The common person is one who thinks but does not learn and so is a danger to himself or herself and others.
- The common person is small and fretful and ill at ease with responsibilities.

To be remembered by all: First and foremost, be faithful to your superiors. Keep all promises. Refuse the friendship of all who are not like you in honoring correct behavior.

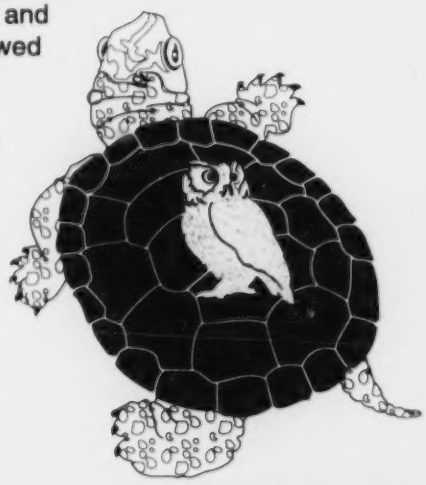
YU THE GREAT

Prologue In the shadows of ancient China there are many legends about Ten Great Kings. The first was Fu Hsi who lived around 3000 B.C. He is responsible for creating the eight trigrams around the Yin Yang symbol on which the *I Ching* is based. Shen Nung was the second emperor and ruled from 2737 to 2697 B.C. He is considered responsible for agriculture and the invention of the plow. Early medicinal herbs were discovered by him also.



Then came Yen Ti, the third legendary ruler who was quickly overthrown by his brother Huang Ti. Huang Ti's reign began about 2697 B.C. Legend attributes the development of time-telling devices, compasses, calendars, and coinage to him. Shao Hao, the fifth king, ruled for only seven years. The sixth was Kao Yang who had eight sons, one of whom was Kun, the father of Yu the Great. K'u was the seventh king. Yao Ti, the eighth, lived from 2357 to 2255 B.C. He was considered a great sage. He was King when Yi the Archer saved the world from the ten suns and he also employed Kun to stop the terrible floods. Kun was unsuccessful but his son, Yu, succeeded. The ninth king of legend was Shun. He ruled from 2317 to 2208 B.C. The 10th great king was Yu the Great who finally stopped the floodwaters his father could not.

Angry god During the reign of King Yao the Sage, Tiendi the Supreme God in the Celestial Palace was angry with mankind's wickedness and decided to punish all on earth with a great flood. He called out all the Dragons of the Waters to breathe clouds and rain. With so many dragons to breathe the storms, it rained and rained and rained until the overflowing waters reached up to the sky covering fields and villages. All the people had to flee to the mountains and fight wild animals and serpents for food and shelter; the suffering was terrible. King Yao called the noble Kun to him and asked if he would try to stop the floods. Kun vowed he would do all he could to help.



Unfortunately Kun had no idea how to begin. He tried building dams, but these collapsed under the weight of the waters before they were large enough to confine them. Then a three-footed tortoise and a horned owl came to him. When he told them his problem they replied, "Tiandi has enchanted mud which looks just like an ordinary lump of earth. If you could get some of this magical mud and throw it into the flood it would change into great barriers that would control the waters."

Kun bowed and thanked them and set off to get this magic mud. It was not an easy task, but because he was determined to keep his vow he managed to overcome all obstacles and steal a small bit of Tiendi's special soil from the Celestial Palace. He went immediately down to earth and threw the piece into the raging floodwaters. Right away the waters started to heave and toss as if pushed around by a giant beast from underneath. Soon mountain tops and ridges could be seen rising up above the waves. The waters that had covered the earth were contained by these and then evaporated away completely. The people of the world could return to their homes. Their happiness knew no bounds. They laughed and danced and sang Kun's praises.

However, from high in the Celestial Palace Tiandi heard the songs of joy and thanks. He realized what Kun had done and his anger grew. He sent the god Zhujong, God of Fire and Heavenly Executioner, to wreak revenge on Kun and punish the people of the earth anew. Zhujong killed Kun on Feather Mountain in the 69th year of Yao's reign after Kun had worked for nine years to rid the land of flood. Zhujong took what was left of the magic mud back to Heaven, and the floodwaters covered the land once more.

But Kun's spirit did not die, for he had not fulfilled his vow. Three years passed with Kun's body looking as it had in life. The Supreme God then ordered the god Wu to go down and chop Kun's body into pieces. When the sword slashed into Kun's belly, a great dragon burst forth. This dragon was Yu, Kun's son. The body of Kun fell into the river and turned into a yellow dragon which went to live at the bottom of the sea.

Kun's son, Yu, now took on his father's unfinished mission, but he had learned from Kun's errors. He went to Heaven and asked Tiandi for permission to use the magic mud. Tiandi gave him as much mud as could be piled on to the back of a black tortoise.

When Yu returned to earth, Shun, who had succeeded Yao as king, asked him to continue the task of quelling the floods across the land. Yu spent 13 years rebuilding the land. First he dammed all the springs—233,559—from which the waters were flowing. Then he built mountains to anchor that which used to be swept away in the floods. Although he did his best, the job was so enormous it was not surprising that he left gaps through which floods could still come, though never as severely as before. Still, much of the earth was covered in water, but now the water was contained. So, Yu the Engineer used the tail of the Dragon Yu to carve ditches or split mountains for the water to flow into rivers and then back into the sea. Some of these canals were used to divert water to irrigate crops. All Yu learned in his tasks he taught to the people so they could repair the dams and canals as needed.

While digging canals for the waters to flow through, Yu broke into a deep underground cavern where dwelt Fu Hsi, the first of the Ten Kings. Fu Hsi gave Yu a jade scale for measuring Heaven and earth. Yu measured and divided the earth into nine regions. Yu shared his understanding of the geography of the earth by forging nine cauldrons with the information imprinted on them. Yu, who came to be known as Master of Floods and the Engineer, also shared what he knew of metal smithing and became known as Yu the Smith as well.

Confucius used Yu as his example of the Great Man.

Chinese virtue:
Wisdom or "Chih," *knowledge that is shared with all* like the sun's rays, enlightening and benefiting the world.

CHINESE CALLIGRAPHY

It is said, the first of the Ten Great Kings, Fu Hsi (2800 B.C.), was sitting on the banks of the Yellow River pondering how he could convey his thoughts about the universe so that all could understand him, even those born after he died. A unicorn (qilin) came out of the river. On his back were magic signs that Fu Hsi carefully copied. From these symbols and his knowledge of the stars he created the first Chinese written language. Presumably he then passed on this knowledge to others so that they might read his thoughts.

Historical background Historically, Chinese writing was developed almost 4,000 years ago during the Shang Dynasty (c. 1766-1122 B.C.). The earliest known writing was in the form of inscriptions found on bronze vessels, tortoise shells, and animal bones. These shells and bones became known as "oracle bones," for people used them to foretell the future by interpreting the cracks that formed when they were heated. In this way predictions were made about the best times to plant crops or to invade neighboring kingdoms.

SUN MOON

The ancient script was based on pictures or pictograms, where each character represented an idea, a whole word. The pictograph often looked like the object it was made to represent. Over time the images became more and more stylized. Characters were combined to express more complex ideas. For example, "sun" and "moon" were used together to show "bright." With one character standing for one word or idea, many characters were needed to communicate. The character ideas were read starting in the top right-hand corner and reading down, then moving to the top of the next column to the left, and so on. Writing was at first known only to those in the priestly class. These priests later became the Chinese scholars who produced the major philosophies of China.

To read well, 5,000 to 10,000 characters had to be understood. Scholars were expected to be able to read the classics (more than 10,000 characters), write poetry, paint and write beautiful characters (the art of calligraphy), and to pass the Civil Service exam. A student had to memorize more than 3,500 characters to read a simple novel! In 1716, during the reign of Emperor Kang Hsi of the Qing Dynasty, the famous Chinese dictionary appeared with 47,000 characters listed and defined. (This predated by several decades the first English dictionary written by Samuel Johnson.)

This complex writing had a great advantage. The characters encoded meaning so Chinese speaking different dialects could still read one another's words. Because of this, ancient Chinese texts do not require translation and are easier to read than those of the western world.

When westerners first came to China in the 1600s, they tried to convince the Chinese to adopt an alphabetic system. In response the Chinese suggested that westerners adopt the Chinese characters so everyone could read everyone else's language! Emperor Qin Shihuangdi's standardization of the written language has unified China throughout history more than the Great Wall he built ever could.

To the Chinese, writing was not only a means of communication between people but also a way of expressing the spirit of the universe and an effective way to cultivate one's own inner strength and morality. To write was a supreme art form, a part of the process of creation, and it demonstrated the principles of life itself. Just as the universe was created out of a single egg of chaos, so could a single brush stroke contain the whole of nature and humanity. Thus, every character came from the first brushstroke. The importance of the unity, the oneness or "Tao," was reflected in many different areas of Chinese culture. Oneness represents the system of law which governs the universe, an essential for harmonious living.

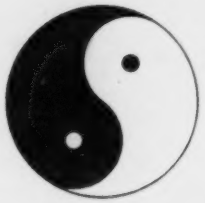
one 一

two 二

three 三

Tao gave birth to One,
One gave birth to Two,
Two gave birth to Three,
Three gave birth to all the myriad things.

All the myriad things carry the Yin on their backs and hold the Yang in their embrace,
Deriving their vital harmony from the proper blending of the two vital Breaths.



(Lao tse, *Tao te Ching*)

Since everything came from the One, everything—leaf, tree, humans—contained within them the seed of the whole. Thus the Chinese believe that everything comes from the same beginning.

Each Chinese character had its own particular "stroke order." If the stroke order is not followed exactly, the character is considered to be inharmonious.

The seven kinds of strokes are called the "seven mysteries." Each one must be made with a certain movement of the hand and arm. Horizontal and vertical strokes, sweeping right and left strokes, dots, hooks, and diagonal strokes— all must be practiced over and over by students in order to become proficient. To become a master takes someone a lifetime. The character for eternity, yung, incorporates each of the seven mysteries in its seven strokes.

1) 2) 3) 4) 5) 6) 7)

Good characters were judged by four qualities: *bone,* or boldness; *flesh,* the width; *blood,* the consistency of the ink; and *muscle,* a subjective quality that existed only if the others did.

ti, "earth"

tan, "sunrise"

In addition it was important that the placement of the character be in a nine-unit square the same as the earth. If the character could be halved or quartered in this grid, the balance would be considered inharmonious.

Calligraphers also needed to avoid the Seven Defects, each with its own epithet. *Examples*: "wasp waist," "ox head," or "mouse tail." The presence of any defect would result in a flawed character.

wasp waist ox head bamboo section stork leg mouse tail

Calligraphy, the Chinese believe, can express the "Tao." The art of calligraphy is to let the spirit (the life force or "chi"), guided by the heart, move the brush.

one 一

two 二

three 三

four 四

five 五

six 六

seven 七

eight 八

nine 九

ten 十

HOW TO CHOOSE A CHINESE NAME

Historical background Nobles in China, starting during feudal times, used clan names as surnames and always married outside their hsing (clan). This practice was adopted by commoners as well, although they sometimes took their surnames from their family's home region, an office held, or from a city or town name. The Chinese were the first people to pass the father's surname to children, both male and female. The Chinese, however, never used a surname that was ended in "son," which became common practice in the West (i.e., Williamson, or son of William).

There were no common first names in China. Every child had a personal name so distinctive that it could not possibly be confused with that of any other child; as a result, their place in the family could be easily determined. This naming process was very important during ancestral rites and ceremonies. Such personalized first naming was accomplished in various ways. A family might name the first son Lu Pao, the next Lu Chu. As a result, all boys with Lu as part of their name were clearly part of the same generation in one family. Another way was to give each child a name written with only a slight variation.

The second major method was favored by scholars. As a personal name the first child would be given two consecutive words from a well-known classic text. The next child would be given the next two words from the same sentence. Some children named this way had some very odd names such as "He Says" or "Stays At."

Commoners tended to use simpler methods, often resorting to numerals. A ninth child of the Song family would be called Song Jiu (Song Number Nine). If the commoner was related to a powerful clan, the clan leaders would sometimes select the name of the child.

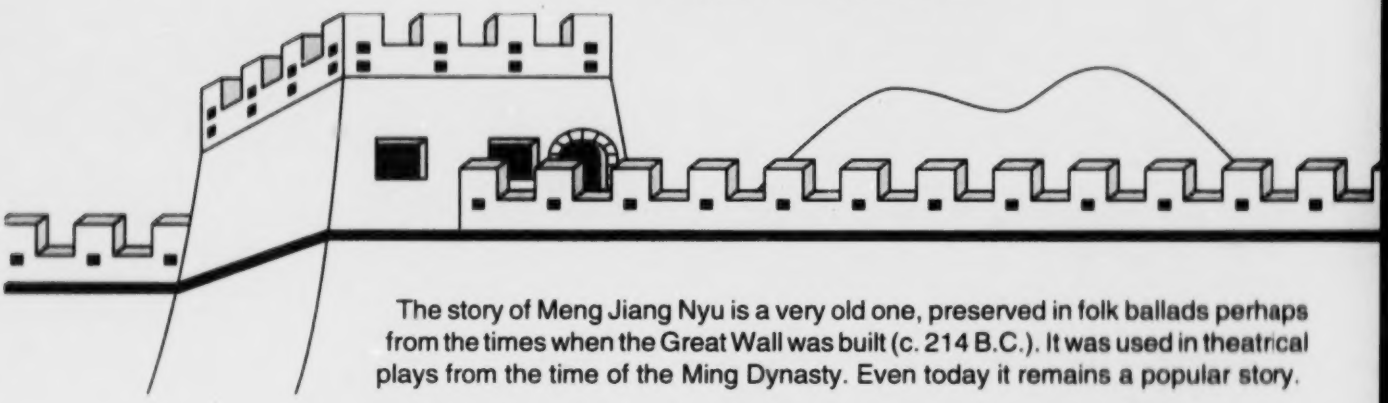
Directions for naming clan members: Your surname will be the name of your clan. In China the surname comes first. Next your name will include the number of your rank in your family. As the rest of your personal name, you may pick a Chinese word or words that may have meaning for you. For example: If you belong to the Ming clan, your surname will be Ming. If you are the fourth born, your next name will be Si. You then might choose Ying meaning "brave" and Hu meaning "tiger." These last two are put together. Thus your name is Ming Si Ying-Hu, (Ming's Fourth Brave Tiger) or "Fourth Brave Tiger of Ming."

Ming	道	Ming's
Si	四	Fourth
Ying	英	Brave
Hu	虎	Tiger

***(Note:** Your actual birthday will be used to determine your rank in your Chinese family. If your birthday is before all others in your group, your rank number will be one or "yi" and, thus, yi becomes part of your name.)*

Clan names	**Family numbers**	**Chinese words**		
Zhou	1: yi (yee)	beautiful: mei	fish: yur	mouth: kou
Tang	2: er (uhr)	big: dah	forest: lin	ox: niu
Han	3: san (sahn)	bird: niao	gentle: shun	rain: yu
Sung	4: si (suh)	brave: ying	good: hao	rat: shu
Ming	5: wu (woo)	bright: ming	graceful: en	sheep: yang
	6: liu (lyo)	burning: yan	happy: fu	sun: ri
	7: chi (chee)	crystal clear: jin	horse: ma	tiger: hu
	8: ba (bah)	day: tien	insect: chong	tortoise: gui
	9: jiu (jo)	deer: lu	kind: jen	tree: mu
	10: shi (schur)	dog: quan	little: xiao	water: shui
		dragon: long	moon: yue	wise: chih
		fire: huo	mountain: shan	wood: mu

MENG JIANG NYU



The story of Meng Jiang Nyu is a very old one, preserved in folk ballads perhaps from the times when the Great Wall was built (c. 214 B.C.). It was used in theatrical plays from the time of the Ming Dynasty. Even today it remains a popular story.

As the tale is told, Meng and Wan Chi-liang were newly wed when soldiers came suddenly and forced him to leave his home to work on building the Great Wall far to the north. This version of a sad song from the story is about one year in Meng Jiang Nyu's life as she waits either for Chi-liang to return or for word of his fate.

"The Great Wall claims its due ..."

Meng Jiang Nyu, your lantern's calling
Swung beside the cottage door—
Red while evening's tides are falling,
New Year shines for you no more.
The Great Wall claims its due,
Meng Jiang Nyu, Meng Jiang Nyu.

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

Now the silk worm like a maiden
Gauze of priceless fabric weaves.
Sisters with their baskets laden
Seek the fields to gather leaves.
Strangely glints the fallen dew
Leaves and tears for Meng Jiang Nyu.

In the fifth moon plums grow yellow,
Tender sprouts of rice appear:
When the flooded fields are mellow
For the coming harvest cheer.
Precious floods in other fields—
Tears alone your harvest yields.

Listen! The rushing geese fly over,
Far beyond our gates away—
Errant wishes winging over,
Wishes white and wishes gray,
Bid good-bye your fading hopes,
Earth bound mortal, Meng Jiang Nyu.

Full at last the harvest bin,
Overflows the threshing floor,
Every household gathers in
Taxes to the palace door.
What of you, O Meng Jiang Nyu?
What of husband, Wan Chi-liang?

Tired of waiting and worried about her husband's fate, Meng Jiang Nyu realized that winter would be harsh in the north with only the simple clothes her husband was wearing that awful day. So she set off to take Wan Chi-liang a quilted jacket, pants, and warm boots. The journey was long and perilous. But because of her honorable devotion to her husband and perseverance in the face of many difficulties, she was helped by immortals in the guise of animals and birds. Meng finally reached the wall.

Meng Jiang Nyu discovered her journey to bring warm clothes was of no avail: her beloved husband had died from the terrible conditions while working on the Great Wall and his bones had been buried in the Great Wall itself. She could not even return them to the home of his ancestors.

> "... broke open the wall, exposing tens of thousands of bones."

She called to the heavens in her grief, and a bolt of lightning broke open the wall, exposing tens of thousands of bones. Meng cut herself and bled on the bones to discover those of her husband. Since she and Wan Chi-liang were of one heart, the blood only soaked into his bones and ran off any of the others. She gathered the bones of Wan Chi-liang to take them to be put into the ancestral shrine.

The emperor, Qin Shihuangdi, heard of the wife who showed such great loyalty and ordered her to be brought to him. When he saw her, he became greedy and wished for her beauty and loving heart to be devoted to himself. Consequently, he ordered her to marry him. She agreed only if he would fulfill three conditions. First there was to be a 49-day funeral feast in honor of Wan Chi-liang. Second, the emperor and all his court should attend the ceremonies. Third, an altar 49-feet high should be built by the water where she might make offerings to her dead husband.

He agreed and all was done as she asked. But before the wedding, she climbed the altar for Wan Chi-liang overlooking the Bohai Sea, cursed Qin Shihuangdi for his selfish cruelty in taking men from their loved ones, and then threw herself into the sea to drown.

The emperor was so angry he ordered that her body be taken from the waters and cut into tiny pieces, and her bones be ground into dust and cast back into the sea. Immediately upon hitting the water, the pieces turned into little silver fish that can still be seen today where the Great Wall of Qin Shihuangdi meets the eastern sea.

THE GREAT WALL

"... 2,500 miles flat–or 1,500 miles straight–or more than 3,700 miles up and down and arou

Historical background Like a giant dragon, the Great Wall winds its way up and down steep northern mountain ranges half way across China, more than 2,500 miles—or 1,500 miles as the crow flies. Built to protect against attacking nomads from the north, it is a symbol of the enduring strength of China's unity. Today the Great Wall starts at Shanhaiguan in Hebei Province in the east. To the north, at this point, loom the Yanshan Mountains and to the south lies the Bohai Sea. The wall rises and falls with the contours of the land for more than 3,700 miles (if you were to travel by foot or vehicle). It is the longest structure ever built and the only work of man visible from the moon.

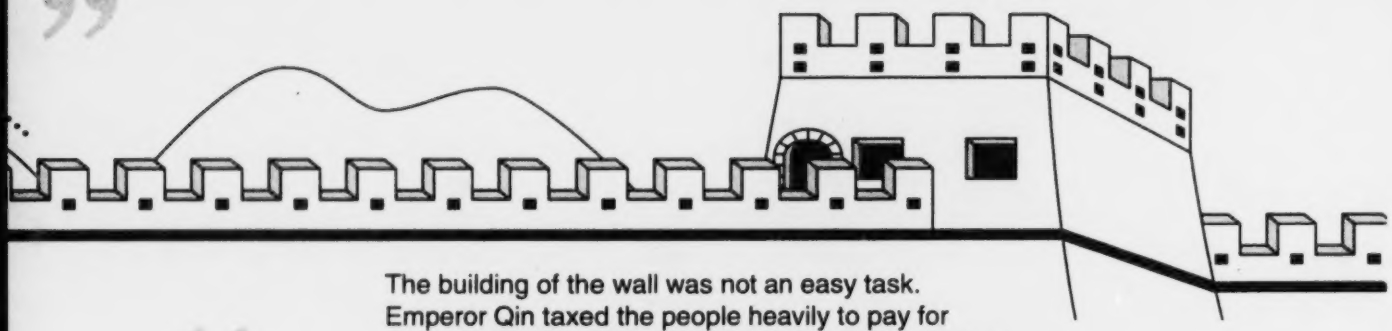
During pre-Imperial China, several northern states with borders next to the steppes began building wall fortifications as a way of protecting themselves from the nomad raiders on horseback known as the Mongols. These invaders were highly skilled horsemen who could travel for days at a time with little rest. In battle they could ride at top speed with both hands free for the use of their weapons. They were so effective as warriors that in the fourth century B.C. one king of Zhao even told his people to dress in the trousers of the Mongolian cavalry in order to confuse the enemy. The solution of the feudal state Qin, shortly after 300 B.C., was to build a long wall that would later become part of the First Emperor's Great Wall.

Walls could be found everywhere in Chinese civilization. Every city had its surrounding wall. Within the city, walls divided houses, compounds, sections, and districts. Gates and watch towers controlled who could enter and leave. This ability to control entrances and exits from one section to another helped maintain the authority of each lord and his officials. It is therefore not surprising that the First Emperor constructed a much larger version of these city walls to separate the ordered Middle Kingdom from those he thought of as the barbaric, uncivilized tribes of the steppes, the Xiongnu nomads.

Zheng, or Qin Shihuangdi *(chihn shee hwahng dee)* as he later renamed* himself, the First Emperor of China, was crowned the king of the feudal state of Qin in 246 B.C. at the age of 13. For the next 25 years he used his troops against one state after another "as a silkworm devours a mulberry leaf" (Sima Qian) until the "Tiger of Qin" overran Qi and became ruler of all China in 221 B.C.

The First Emperor not only brought together under his rule many feudal states; he also unified the systems of weights and measures, money, and, most important of all, the writing system. Starting in 214 B.C., he also joined together a number of defensive walls to create the Great Wall. Besides protect against enemy invaders, this wall was meant to keep in the peasants who might want to leave his unified empire.

* Zheng renamed himself. The beginning of his name he took from the state where he was first king, "Qin." To show his supremacy over the kings he had dethroned, he included "Shi" meaning "First," and "Huang" which means "Sovereign." Then he added "Di," which means "Emperor." The character for "Di" contains within it a connotation of divinity, or at least implies the favor of the gods. The First Sovereign Emperor of Qin ... Qin Shihuang Di.



... a forced labor crew of **700,000** men ...

The building of the wall was not an easy task. Emperor Qin taxed the people heavily to pay for this ambitious building project. He had a forced labor crew of 700,000 men brought from all over China. Some of the laborers were criminals, troublemakers, or enemies of the emperor. Others were musicians, teachers, writers, and artists dragged from their homes at any hour of the day or night. Up to 300,000 soldiers guarded the prisoners at any one time. Thousands died on the journey to the wall for they had to travel hundreds of miles across rivers and mountains with little food and clothing that did not protect them from the cold. During this time the people were not important as individuals, rather being thought of much like beasts of burden. During the many years of constructing the wall, thousands more died from accidents with heavy stones or from cold and hunger. Their bodies were simply thrown into the wall where they had died and no markers were placed on these gruesome graves. The Great Wall project took Qin's workers 10 years to finish. It was completed in 204 B.C.

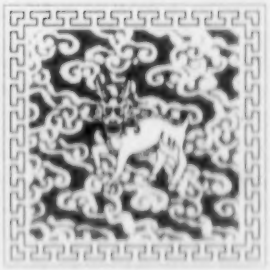
The wall is built of half-ton stone slabs and giant bricks weighing 40 to 50 pounds each. The average height of the Great Wall is 30 feet, but it varies from 20 to 50 feet. The side facing toward China is lower but still difficult to climb. The outer side is very high and often stands on the edge of ground so steep that climbing is even more difficult. The wall ranges in width from 12 to 40 feet, wide enough for five horsemen to gallop side by side. The middle is filled with packed earth and the remains of the thousands of people whose toil built this wonder of the ancient world. Battlements, or three-foot high raised sections built on top of the wall at regular intervals, would shield soldiers shooting at the enemy from the open spaces between battlements. The 40,000 watch towers, usually two stories high and set about 750 feet apart, were used for stationing troops and as lookouts. These towers jut out from the Great Wall and their firing range included the entire area outside the wall on either side. Beacon towers were built outside the wall some distance away so that when enemy invaders were spotted, flags were raised or fires lit to give warning. It is said that wolf dung was used as fuel and the black smoke lingered long in the air; thus, the alarm was called "wolf smoke." Nevertheless, gates through the wall, such as one near Beijing, were centers of trade and of contact with the northern nomads.

Succeeding dynasties, particularly the Ming (1368-1644), would add to and repair the Great Wall over a span of hundreds of years.

The Great Wall was not a complete success. It never completely kept out invaders. They went over it and around it. Thousands of Chinese suffered and died from the harsh conditions they had to endure while building the wall. Yet the wall reminds us that Qin Shihuang Di had the vision of unifying the vast lands of China and the power to create a lasting architectural marvel, an eighth wonder of the world. He was so successful in uniting China that from his reign forward the Chinese considered imperial rule the only form of government. Unity was the natural order. The Great Wall stands today like the dragon of the First Emperor, its crenelated (notched) walls the ancient bones of a unified China.

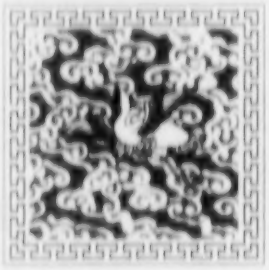
ADDING CLAN RANK

Historical background Just as in all other aspects of daily life, the emperor, the Son of Heaven, dressed in such a manner as to make himself look very different than all others. He would certainly wear the finest of silk robes embroidered with gold thread and decorated with peacock feathers and pearls. With the labor of many artisans a single robe might take more than a year to construct. And just as with the hsings, the emperor, too, had special symbols that demonstrated his unique status and which were incorporated into the decoration of his clothing. For the Ming and later the Manchu emperors, the five-clawed dragon was the symbol of the emperor. Additionally, there were 12 other symbols of authority that the emperor used to establish his role in the universe. The Ming Dynasty also instituted a ranking system for civil and military officials. Birds and other animals were used to symbolize personal rank within the court bureaucracy. These insignias (also used in the Qing Dynasty) were worn on the front of an official's robe. Some of these insignias were brilliantly colored and ornately decorated. Nine rank insignias existed for civil officials and eight for military officials.

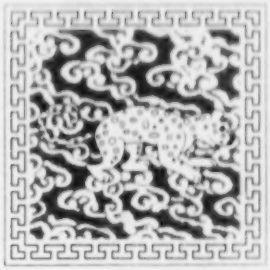


For purposes of Chung-Kuo this is the rank order for your clan rank:

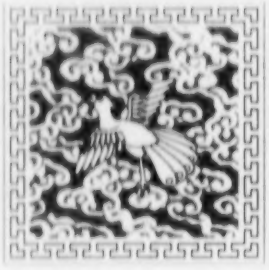
- **1st rank: Chinese Unicorn "qilin"**
  This symbol was a sign of good fortune which was originally the top military rank. Of all the 360 creatures that lived on land, it was the leader, just as the Phoenix was the leader of the birds and the dragon was the leader of the water creatures.



- **2nd rank: White Crane "xianhe"**
  This top civil service rank was the symbol of happiness and literary elegance.



- **3rd rank: Leopard "bao"**
  This rank had a symbol of a guardian animal which was originally a military rank.



- **4th rank: Peacock "kongque"**
  This civil service rank had a symbol of beauty, dignity and a friend to mankind.

- **5th rank: Lion "shizi"**
  This military rank had a symbol of an animal not native to China and often used as a guardian to tombs.

THE HISTORY OF THE SILK ROAD

We know from the writings of Ptolemy, a Greek geographer, that there were several ancient trade routes that stretched from the Mediterranean world to the Far East. The Silk Road, between China and the West, was the most heavily traveled of these ancient trails.

Emperor Han Wu Di (140-87 B.C.) wanted to establish friendly relations with the rulers of the lands west of China. He sent Zhang Qian, one of his government aides, on a mission to carry, along with his message of good will, gifts of the finest of Chinese silk. Soon silk came to be in wide demand by other peoples from as far west as Rome. Consequently, the Silk Road—silk being the most common and valuable trade item—had begun. It is thought that the first Silk Road caravan left from China to the West in 106 B.C.

Silk became extremely important in the Chinese economy. Bolts of the cloth were used as money. By the second century B.C., Chinese silk was being exported all across Europe and Asia. Across deserts and mountains caravans of camels and yaks traveled 4,000 miles to the Mediterranean, where it was then shipped westward.

> "... cloth was said to be worth its weight in gold."

Romans first saw silk when the Parthians waved banners of the strange material in the air to celebrate their victory in battle over the Roman legions in 53 B.C. Silk then became all the rage with the wealthy Romans, and they paid huge sums for the cloth. In fact, the cloth was said to be worth its weight in gold!

The Chinese heavily guarded the making of silk and forbade the export of silkworm eggs or mulberry seeds on threat of death. By A.D. 550, however, eggs had been smuggled out of China. The silk industry had begun in Constantinople. Chinese silk, however, was still considered superior, and the caravans continued along what became known as the Silk Road. Linking China with India and the Mediterranean, this road became the highway of wealth for the Chinese, the Arabs, and the Europeans.

The route The Silk Road began in two cities: Loyang and Changan. Traders from all around the Far East came to trade in these cities. Traders would join a caravan in the East with their goods and ride along until they found a likely place in which to make a profitable trade. Afterward, they might continue westward or simply join an eastbound caravan, stopping at some other city and making another trade. Each time products changed hands the price increased. Travel was somewhat like today's train rides where you could get off one train at a station and board another.

Caravans would leave China through the Great Wall at Jiayuguan Pass. Here painted in reds, greens, and yellows was the Jade Gate, which once stood as a brilliant symbol of Ming grandeur. Caravans would move along mountain trails through deep valleys and across hundreds of miles of hot, dry deserts. They would travel across deserts at night because of the scorching heat, always fearful that legendary desert demons would come after sunset. Blinding sandstorms forced men and animals to their feet for days at a time, and in the mountains altitude sickness and snow blindness were severe problems for many. They would also face bandits, and the rulers of lands they passed through demanded payment for safe passage. To provide some measure of protection, caravan leaders would hire soldiers as escorts. These expensive protectors were not always that effective. Diseases also swept the caravans. Roman writers told of great epidemics that were brought to the Roman world, although specific information about the diseases was

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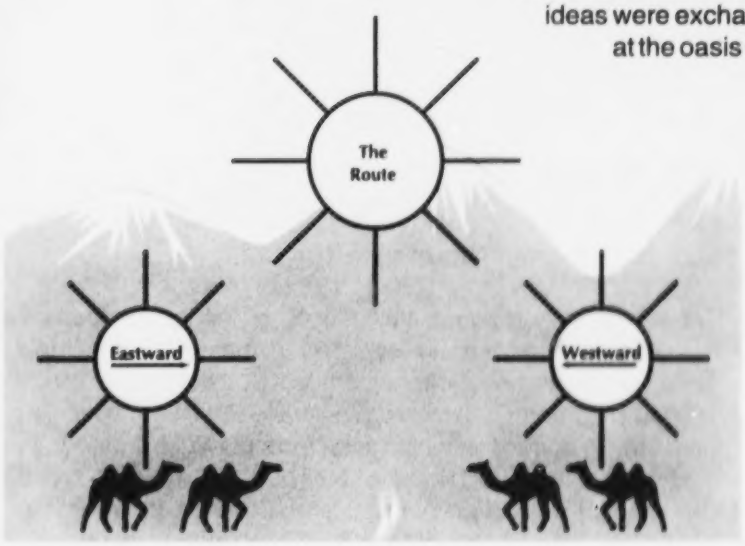
not recorded. At best it was a difficult trip. The traders would, however, be rewarded with the great markets of the west. Some would travel to Kashgar, Bukhara, and Samaarkand. Others would travel farther on to the great markets of Antioch, Syria, and Lebanon as well as Baghdad in Persia (Iran).

Others also used the Silk Road. Large caravans of sometimes up to 1,000 camels attracted people who wanted to travel for many different reasons. Government officials traveled in order to conduct the business of the emperor. Acrobats, pilgrims, and adventurers as well as laborers sent west by the government would also travel by caravan. It might be a mix of hundreds of people, some hauling goods in carts pulled by oxen, some on camels, horses, donkeys, or even on foot. The two-humped Bactrian camels were preferred because they could carry 400-500 pounds of cargo and keep up a faster pace than the single-humped camel.

People who lived along the way also benefited from the caravan travel by providing services for travelers and by exchanging ideas. In fact, goods and ideas were exchanged all along the Silk Road route; the merchants at the oasis centers became very rich. Glassware, purple dye, incense, and woolens, grapes, alfalfa, cucumbers, figs, sesame, coriander, walnut trees, horses, green and white jade, ivory, coral, and gold moved eastward along the Silk Road. From the east came oranges, peaches, pears, roses, and other now-popular flowers, as well as cinnamon bark, rhubarb, furs, and bronze weapons.

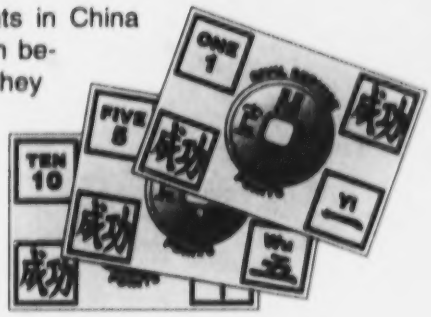


However, the Silk Road route increasingly became more dangerous and consequently less profitable as a land route. Later, during the period of Mongol rule, it again became a major trade route because the Mongols provided protection from bandits, as well as control of all travel. This period between the 12th and the 13th centuries was when Marco Polo and his family traveled. After that time, China turned inward and virtually closed its doors to trade and travel.

> "... copper cash became increasingly heavy and burdensome ..."

Paper money Silk Road caravan trade was probably the reason behind the invention of paper money. As caravans transported goods over more and more territory, Chinese copper cash became increasingly heavy and burdensome. At first merchants deposited this cash for safekeeping with Buddhist monks in monasteries along the trade routes. This practice also became a problem. Because all the copper cash began to disappear from circulation in outlying areas, governors began to prohibit trade to save their supplies of copper. In order to keep trade open, merchants devised a kind of certificate of deposit which would guarantee that a depositor had that amount in his "bank account." These certificates became very popular because they were lightweight and were accepted by merchants for trade purposes. Since everyone trusted their value, trade could be carried on freely along the caravan routes. In fact, the system worked so well that even the imperial court got involved in issuing its own certificates of deposit which then became the first paper money. (Today we use certificates of deposit and call them *our* money. The U.S. government at one time kept gold rather than copper to back up the promise that the paper money had value. Today, the U.S. government merely promises to pay without precious metal back up.)

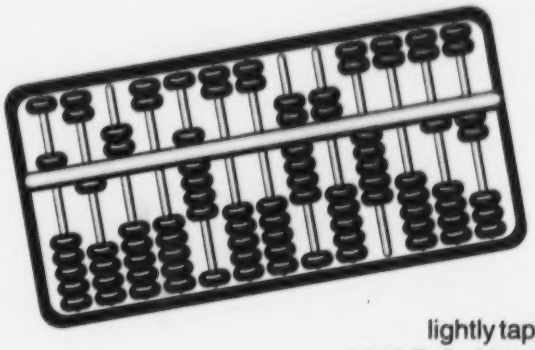
Flying money During the 800s, tea merchants in China developed a new financial exchange note which became loosely known as "flying money." When they delivered an order of tea to market, they received a note verifying, in essence, that actual money was owed to them. As a result, they could then exchange the note for things they needed at home, less the tax they would have to pay to the government. By the end of the century money changers (somewhat like bankers today) were using these flying money certificates of deposit instead of the old heavy coins that were awkward to carry in large quantities. These certificates were thus the forerunners of the various kinds of bank notes we use today.



> "... forerunners of the kinds of bank notes and paper money we use today."

Contributions The many advances in science and technology in China are evidence that it was far ahead of the western world. In Kaifeng a huge complex astronomical clock was built. The Chinese used water power for spinning hemp into cloth. Locks and bridges were evidence of Chinese sophistication in engineering, and ships with multiple masts and treadmill-operated paddles showed Chinese seaworthiness.

The more well-known advances that were later imported to the west included the crossbow, armor, stirrup, and the magnetic compass, which was perfected by the 10th century. The abacus, an effective calculating device, is still widely used throughout Asia. Because of effective irrigation systems, Chinese agriculture became the most productive in the world at that time . The invention of movable type resulted in the publishing of thousands of manuscripts. There were also great advances in medicine, zoology, mathematics, and history/geography.



Porcelain and silk were Chinese innovations that were highly valued, and their production techniques were closely guarded secrets. The Chinese were creating their shiny pottery as early as 1100 B.C. Porcelain was so hard that it could not be scratched with a knife, yet so delicate it sounded musical when lightly tapped. Silk, most prized by westerners, was cultivated perhaps as early as 5000 B.C. After the silkworm ate the vast amounts of mulberry leaves grown only in China, it spun a delicate cocoon of silk thread. The Chinese devised a method of unwinding the thread, dying it, and then weaving it into beautiful cloth.

Visitors to China during the Tang Dynasty (618-907) reported the great wonders of this eastern land. Gunpowder was used for fireworks, a Chinese passion. Block printing and the wheelbarrow, the use of coal for heat, the manufacture of paper and ceramics, and the Chinese skill at cartography and calligraphy became renowned.

During the Ming Dynasty (1368-1644), craftsmen wove carpets and rugs of great beauty. Bridges, temples, shrines, and pagodas were built. Painting thrived and ceramics boomed. Porcelain was refined and became a valuable commodity world wide.

During the rule of Kublai Khan (1260-1294), many Chinese inventions traveled to the markets of Europe via the Silk Road. Gunpowder, printing, playing cards, and textiles were some. China also gained from trade. New techniques in manufacturing bronze, glass, and enamel were brought by Europeans as well as new kinds of wine and food.

I CHING

In **Li 2: The Great Wall** you participated in the throwing of the I Ching in order to make your way through the gameboard. Now you will have a chance to understand a little about the meaning of this type of Chinese fortune telling. Perhaps, if you are interested, you might go to the library and see if you can find a copy of *I Ching: The Book of Changes.*

I Ching: The Book of Changes is the oldest of the Chinese classic texts. It has been honored for thousands of years as an oracle for fortune telling, a guide to success, and a source of wisdom. It was the primary source for Lao Tze's *Tao Te Ching,* Confucius' rational humanism, and the strategy of Sun Tzu's *Art of War.*

Fu Hsi and his son compiled the *I Ching* during the Shang Dynasty. It was written on thin bamboo or wood strips and was a collection of ancient farmer's lore and predictions by diviners. It was also an interpretation of the He Chart which legend held to have been brought to the Huang He (Yellow) River by a celestial dragon horse. The chart was a book with eight trigrams or figures of three written on strips. The strips did not resemble the structure of books with which we are familiar. Instead, the pages were made of flattened thin strips of bamboo which are carefully laid one on top of the other and filed in small drawers. Many drawers were then contained in a box. Thousands of those boxes contained different Chinese classics of literature. Confucius, during the Zhou Dynasty, analyzed and annotated the original bamboo strips of the *I Ching.*

To use the *I Ching* one tossed special coins to determine a pair of trigrams composed of lines indicating the order of yin and yang (the "changing lines"). The Book of Changes then gave interpretations of the trigrams in vague, cryptic language that analyzed the present and suggested courses of action. In some ways these suggestions were somewhat like astrological forecasts familiar to many people today. A sage could predict a drought, an emperor would decide when to go to war, a parent might learn how to deal with a disobedient child, or a veterinarian could determine the best treatment for a horse. One treatment was for yang animals such as horses which rise to their feet front-end first; another was for yin animals such as camels, which rise to their feet hind-end first.

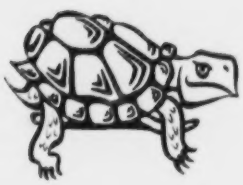
Interpretation of I Ching requires that advice seekers consider several elements:

- **The One:** Calm the mind. Become the Tao, the One.
- **The Two:** Determine the yin and yang factors and qualities in the person or situation.
- **The Four:** Understand that there are four forms to the yin and yang: major yin, minor yin, major yang, and minor yang. Yin and yang are not static, but they are always increasing or decreasing.
- **The Eight:**
  - — Major yang trigrams: Sky—represents strength or creativity; Lake—represents joy or attraction.
  - — Minor yang trigrams: Thunder—represents initiative or action; Fire—represents attention or awareness.
  - — Major yin trigrams: Earth—represents receptivity or docility; Mountain—represents stopping or stillness.
  - — Minor yin trigrams: Water—represents passion or danger; Wind—represents penetrating or following.

SYMBOLS IN CHINESE LITERATURE

Animals

- **Dragon** *(long)* The dragon was the symbol of guardianship and strength. When the god of rain breathed, he brought clouds. It was thought that when dragons played among these clouds, chasing a pearl, they caused the rain and thunder of spring. From his claws came the jolts of lightning; from his scales came the bark of trees. In winter he buried himself in the mud at the bottom of the sea. This divine lord of waters embodies wisdom, strength, and goodness. He symbolizes the life-giving force of water. The Chinese believed that dragons inhabited every river, lake, and sea and that they lived high in the sky with the rain clouds. The Chinese dragon had the head of a camel, the horns of a stag, the fierce eyes of a demon, the neck of a snake, the scales of a fish (usually gold)–117 of which are imbued with the powers of good and 36 with the powers of evil. It also had the claws of an eagle, the pads of a tiger, the ears of a bull, the long whiskers of a cat, and the beard of the wisest of sages. It could make itself as small as a silkworm or large enough to overshadow the world. The five-clawed dragon was the symbol of the emperor, often portrayed guarding the Pearl of Wisdom. On occasion, the pearl might be lent for use by humans. Dragons brought happiness and good fortune.



- **Tortoise** *(gui)* The tortoise was considered to be a symbol of long life, kindness, and wisdom. He was seen to live in the northern quadrant of the heavens, his dome-shaped back representing the vault of the sky. His belly, the earth, moves upon the waters, and his markings correspond to the constellations.

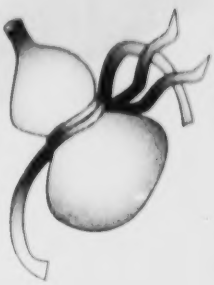
- **Phoenix** *(feng huang)* The phoenix was the dragon's wife and helped him right the wrongs of life. It was the symbol of Yang, a magical bird that appeared in times of good fortune. Since the dragon was associated with the emperor, the phoenix became associated with the empress.

- **Tiger** *(hu)* Dignified and courageous, grand and stern, lord of all the animals, the tiger was able to frighten off demons and evil spirits. Since even household gods had no power over the tiger, it would often be seen at entrances to palaces and homes.
- **Unicorn** *(qilin)* The unicorn was a sign of good fortune. Of all the 360 creatures that lived on land, it was the leader, just as the phoenix was the leader of the birds, and the dragon was the leader of the water creatures.
- **White Crane** *(xianhe)* This bird was a symbol of happiness and literary elegance.
- **Lion** Not a native animal to China, a pair of lions *(shizi)* often stood guard outside important buildings. The male often played with a ball while the female kept a cub under her paw.

- **Butterfly** *(hu die)* The symbol of joy and summer as it flits from flower to flower gathering nectar, the butterfly is sometimes thought of as a Chinese cupid.

The eight immortals

- **Zhong Li Quan** He was the chief of the immortals. Sometimes fully clothed, he is usually shown with a bare, fat belly. His emblem is a *whisk fan* with which he is able to revive the dead. Sometimes he is shown with a peach.
- **Zhang Guo Lao** He was a famous magician who was often shown riding a white mule. When not needed, the mule is folded up and put into a wallet. To use the mule again, water was poured on the wallet and the mule became rideable. His emblem was a *bamboo drum* whose sound announced his arrival. He could make himself invisible.
- **Lu Dong Bin** A scholar and a hermit, his emblem was the *sword*, for he rid the world of monsters. He was also the friend and helper of the sick.
- **Cao Guo Jui** Patron of the theater, he wore court headdress and official court robes.



- **Li Tie Guai** He was always shown as a beggar leaning on a staff though he was not always lame and disfigured. His students thought he had died in a journey to Heaven, and they burned his body. When Li Tieh-kuai returned, he needed a body, and the beggar's was the first available. Li Tieh-kuai carried in his hand a *double gourd with smoke escaping* to symbolize his ability to leave his body at will.

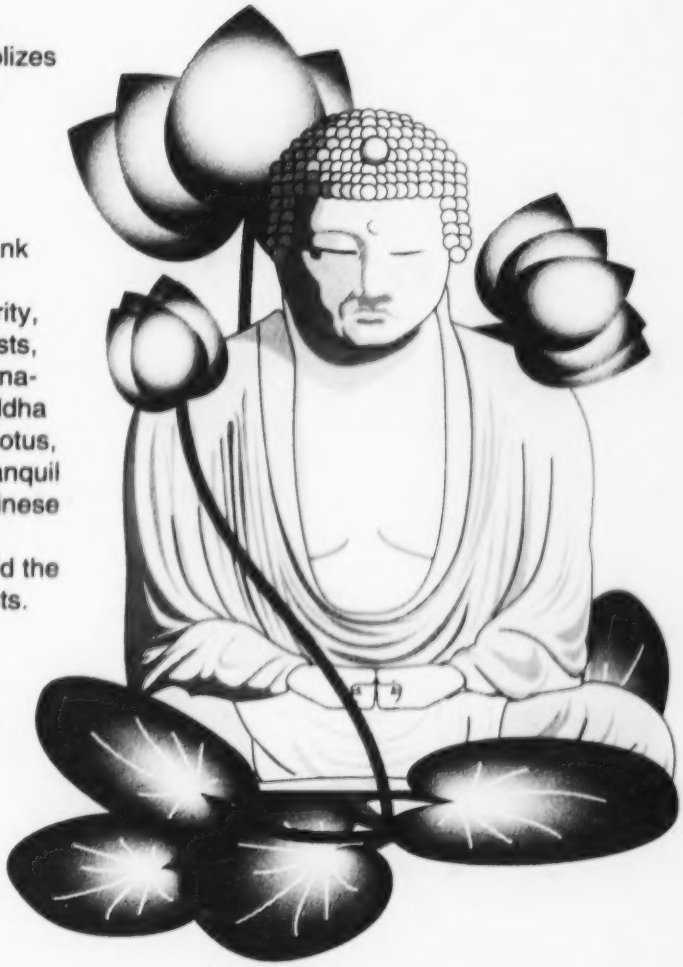
- **Han Xiang Zi** He could make flowers appear and blossom almost instantly. He was the patron saint of musicians, and he carried the *flute* as his symbol. Any money that came his way he threw upon the ground.

- **Lan Cai He** She was a woman shown with one foot in a slipper and the other bare. Her symbol was a *basket of flowers*, and sometimes she carried a wand or a fan.
- **He Xian Gu** She ate a magic peach and became immortal. Her symbol was the *lotus*. She helped and guided the women in the home.

Other gods

- **God of Longevity** This god had a smiling face and a gentle manner. He was often shown coming out of a peach in the company of the gods of wealth and happiness.
- **Kuan Yin, Goddess of Mercy** This goddess was often shown with a baby in her arms. Fishermen believed she watched over those in trouble on the sea. She is considered a Bodhisattva, or an Enlightened One who stays in the cycle of rebirth to help others reach enlightenment.
- **Zao Wang, Kitchen God** The Chinese believed that even the most ordinary of things had their own guardian spirit and they required offerings and sacrifices. Although the educated looked down on the practice, the women of the household took care of the kitchen god, just so he wouldn't take offense.

Other emblems



- **State Umbrella** symbolizes respect, authority, and dignity.
- **Pair of Fishes** symbolizes domestic happiness and wealth.
- **Canopy** symbolizes rank held over rulers.
- **Lotus** symbolizes purity, was sacred to the Taoists, and represented reincarnation to Buddhists. Buddha would be seated on the lotus, a favorite to grace the tranquil pools and lakes of Chinese gardens.
- **Jar**, often with a lid, held the ashes of Buddhist priests.
- **Conch Shell** symbolizes a prosperous journey. Whorls curved from left to right as did the curls on the Buddha's head.
- **Endless Knot** symbolizes long life because it has no beginning or end.
- **Wheel** symbolizes the Buddha's teachings; it was also known as the Wheel of Law, Truth, and Life.
- **Apple** symbolizes peace. It also was especially a gift of greeting.
- **Broom** symbolizes wisdom, insight, power to sweep away all difficulties and worries. Evil spirits are supposed to be afraid of the broom.
- **Cricket** symbolizes courage and summer.
- **Bats** symbolize wealth.
- **Colors:**
  - **Red** symbolizes wealth, commerce, fame, sincerity and marriage.
  - **Yellow** symbolizes emperor and the Chinese.
  - **Purple** symbolizes grandsons.
  - **Blue** symbolizes rank.
  - **Green** symbolizes lower rank.
  - **White** symbolizes mourning, children and purity.
  - **Black** symbolizes luck which attracts prosperity.
  - **Blue-green** symbolizes health, harmony, prosperity and youth.

THE FORBIDDEN CITY

Historical background Beijing, meaning the Northern Capital, was a Mongol capital, but it was rebuilt by Emperor Yung-lo. He patterned it after the Sung plan of a city within a city. The inner Imperial City—the Forbidden City—was surrounded by the walls and buildings of the outer city. It was then itself surrounded by high walls and four gates, one on each side. (Chinese compasses always pointed south rather than north.) From the Meridian Gate, five bridges, representing the five virtues of Confucianism, cross the River of Golden Water.

Court protocol was extensive. The throne was on a raised platform. A reporting official had to perform three kneelings and nine kowtows. Any error would result in immediate beatings by palace guards. In later times, errors were sometimes punished by death.

... pausing after every **10** so the victim would recover enough to feel the next **10** ...

Hung Wu, the first emperor of the Ming Dynasty, was a cruel and vicious ruler. While eliminating his prime minister, he also executed anyone remotely connected to the minister either by family or business dealings—some 30,000 people. Many were tortured. One torture new at the time was to slice a person to death with 3,357 strokes, pausing after every 10 so the victim would recover enough to feel the next 10. Officials would faint if Hung Wu shouted at them. Many got in the habit of saying farewell to their families before going into an audience.

The Forbidden City was a city of color. The terraces on which the buildings stand are brilliant white. The wooden pillars supporting the roofs are a dull red from mercuric oxide, a chemical used in China to preserve wood for thousands of years. The walls are red and the roof tiles a brilliant yellow. The beams and supports are covered with intricate designs in blue, green, and gold where the Imperial dragon is prominently featured.

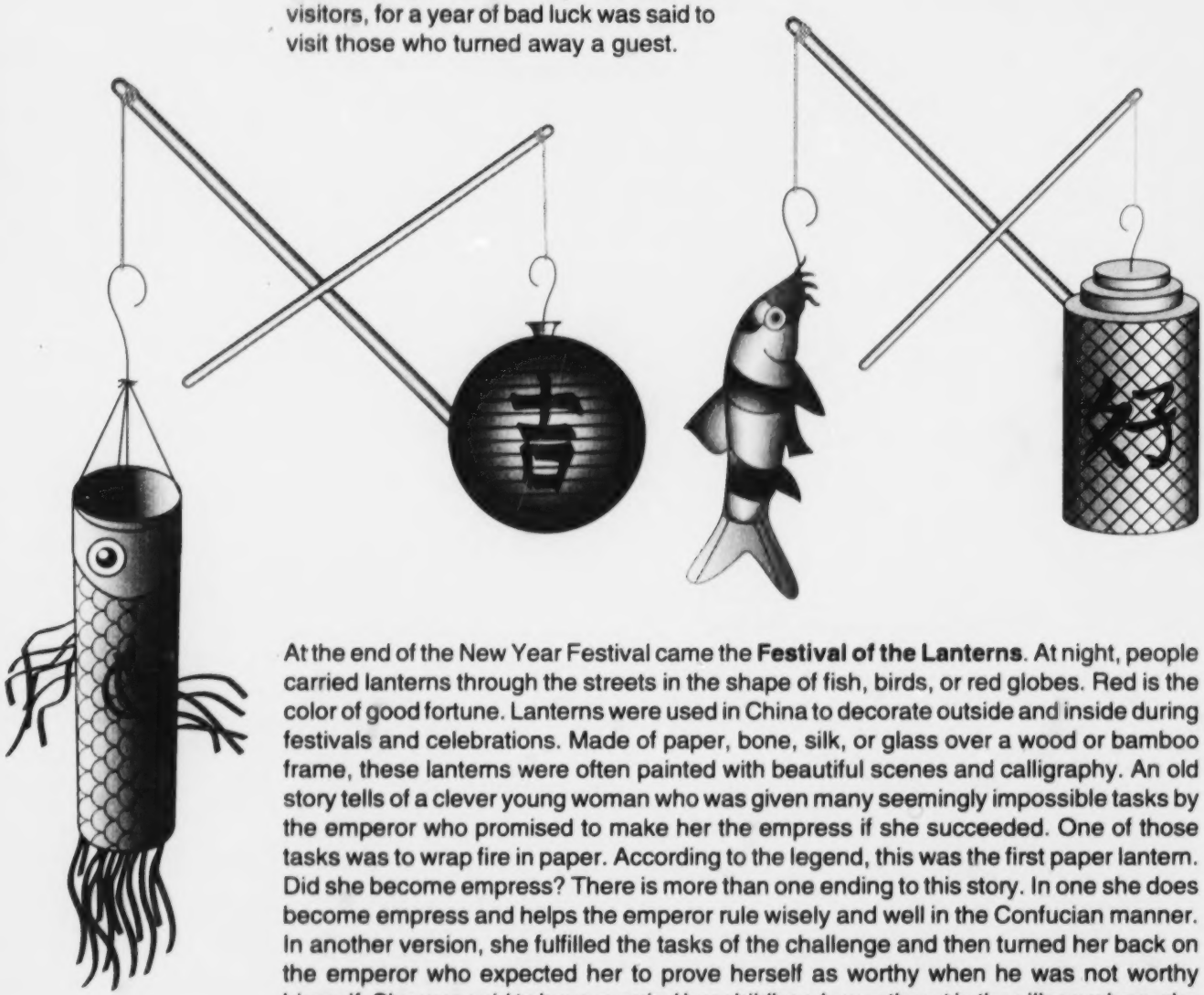
... about **75** halls ... ... of more than **9,000** rooms ...

The Forbidden City is just that—a city. It has about 75 halls, libraries, temples, palaces, and studios with more than 9,000 rooms. One-half mile wide by three-quarters of a mile in length, it spreads over 750 acres with 12,000 different sculptures. A moat 170 feet wide and a wall 35 feet high surround it. It was built as a supreme protection for the emperor, and most Chinese people have never seen the inside.

CHINESE FESTIVALS

Historical background The Chinese marked the beginning of spring at the end of January or the beginning of February with the **New Year Festival**. This 15-day festival was celebrated by the return to the ancestral home to share in feasts and exchange gifts with family members. The younger members of the family would honor their elders, and the elders would give money to the children. At this time the kitchen god, Zao Wang, was believed to go up to the Celestial Palace and report on how well the family was doing. To be sure he had sweet things to say, the kitchen god's mouth was smeared with honey.

The New Year was also the time of the Dragon, and a parade in honor of the Dragon and Lion was held. The dragon chased after the Pearl of Wisdom. This process was believed to represent the good luck, the happiness, and the generous spirit of this holiday. It was expected that each family welcome all visitors, for a year of bad luck was said to visit those who turned away a guest.



At the end of the New Year Festival came the **Festival of the Lanterns**. At night, people carried lanterns through the streets in the shape of fish, birds, or red globes. Red is the color of good fortune. Lanterns were used in China to decorate outside and inside during festivals and celebrations. Made of paper, bone, silk, or glass over a wood or bamboo frame, these lanterns were often painted with beautiful scenes and calligraphy. An old story tells of a clever young woman who was given many seemingly impossible tasks by the emperor who promised to make her the empress if she succeeded. One of those tasks was to wrap fire in paper. According to the legend, this was the first paper lantern. Did she become empress? There is more than one ending to this story. In one she does become empress and helps the emperor rule wisely and well in the Confucian manner. In another version, she fulfilled the tasks of the challenge and then turned her back on the emperor who expected her to prove herself as worthy when he was not worthy himself. She was said to have married her childhood sweetheart in the village where she grew up.

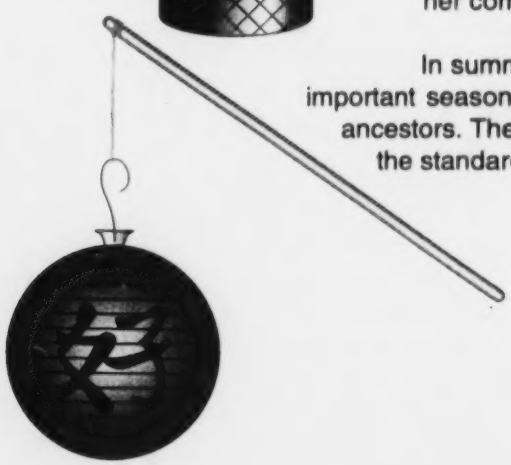
The **Qing Ming Festival** in April is a time to honor the ancestors. White is the color of mourning in China—as seen in the poem "Meng Jiang Nyu":

> Sweet the holy month of brightness
> Calm the day of pure Qing Ming.
> Paper flags of mournful whiteness
> Mourners to the grave mounds bring.
> Peach and willow charm the view—
> Hide your eyes, O Meng Jiang Nyu.

At this time people would clean up and decorate the graves of their dead by pulling weeds and planting flowers. They would also burn incense. Because Meng could not fulfill this duty when her husband was buried in the Great Wall, the poem admonishes her to hide her eyes in shame.

The **Dragon Boat Festival** is a celebration that comes from a tragedy. The politician and poet Qu Yuan in 288 B.C., upset over the corruption of the government, threw himself into a river in southern China. Since he was loved and respected, people wanted to find his body to give it a proper burial. Boats were launched and rice thrown into the water to keep the fish otherwise occupied while the search for his body proceeded. This search evolved into a boat race. Each boat can hold as many as 70 paddlers. The prow becomes a huge dragon head, and the entire boat is painted with bright, lucky colors. The participants eat rice cakes in the shape of pyramids, sound gongs, and wave flags to cheer on their team.

In many cultures there is a harvest celebration. Early societies depended heavily on a good harvest and celebrated the event. In China, the festival of thanksgiving is the **Harvest Moon Festival**. It is celebrated on the night of the full moon in the eighth month of the Chinese calendar, a lunar calendar. People carry lanterns to the top of hills and mountains to give thanks for the harvest. Sometimes they burn papers with the images of a toad and a rabbit on them to send good wishes to the moon, to Chang E, the selfish and regretful wife of Yi the Archer, and her companion, the rabbit in the moon.



In summary, the festivals of China bring people together to celebrate important seasons of the year and common bonds, such as respect for their ancestors. The traditions of the culture unify the Chinese people as much as the standardization of language and weights and measures.

CHINA
(Ming Hsing)

A simulation of ancient Chung Kuo, the world's most ancient civilization

SAMPLE

Student Guide

THE CHINESE UNIVERSE

Cardinal Directions • Colors • Animals • Seasons • Numbers

For the ancient Chinese, the earth and sky were seen as parts of a whole and were not to be thought of as separate. They were born from a cosmic egg of existence, or Chaos, which included both the Yin and the Yang. The dark, heavy elements (Yin) became the earth; the light, clear elements (Yang) formed the sky. With the help of four animals—the Dragon, the Phoenix, the Unicorn, and the Tortoise—the legendary being of creation Pan Ku, also born from Chaos, spent 18,000 years creating the remainder of the universe. According to the ancient Chinese view of the world, man was essentially good, and the tiger was the lord of all animals.

The earth rested on a flat, square platform where subterranean life forces resided. Over the earth a canopy of Heaven was inhabited by powerful spirits and studded with stars that determined human fate. An ancient tale written in the first century A.D. by Wang Chung tells how man came to be.

There was a dragon-tailed goddess, Nu Kua, who thought the world a marvelous and beautiful place, but she was quite lonely. She sat down by a river and trailed her fingers in the water thinking about her sadness. She scooped up some mud from the bottom and formed a small figure with legs. It began to laugh and dance around, pleasing Nu Kua greatly. She decided to populate the world with her creation. She worked all day and again the next morning before realizing what a difficult task she had set for herself. By using her magical powers, however, she solved the problem. She picked up a vine and dipped it into the mud. She then whirled it about, flinging everywhere bits of mud which became little people as they touched the ground. It is said the people formed by Nu Kua's hands became the wealthy and privileged of the world, while the people from the flung bits of mud became the ordinary peasants.

Later, two gods threatened all she had made when they fought and broke a hole in the sky. Great chasms opened in the earth with fire and water pouring forth causing a flood to cover the surface of the world. Nu Kua grieved to see her people suffer, so she quickly set to repairing the damage. She first smelted and refined five colored stones with which to repair the blue sky. She cut off the legs of a giant sea-turtle to stand as four sky-poles. But since the sky has a hole in the northwest, the sun and moon move through it there. And since it has a hole in the southeast, the hundred rivers pour through it there.

WANDA BARAL received her B.A. in history from California State University, Long Beach, and her M.A. in education from San Francisco University . She has been teaching grades four to eight for 20 years in Huntington Beach, California. Wanda also authored RENAISSANCE and coauthored ROMANS for Interact. Wanda lives in the quiet community of Fountain Valley with her Welsh terrier Rusty.

MARCIA SARGENT received her B.A. from the University of the Pacific in Stockton, California. She has been teaching for eight years in Lake Forest, California. When not haunting museum shops, Marcia seeks balance and harmony at home in Mission Viejo with her husband, three daughters, a golden retriever, an African gray parrot, and three cats.

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The ancient Chinese believed the universe could be shown in a geometric design and incorporated into the plan of a palace, the layout of a garden, or in the building of a holy shrine. They studied the patterns of the universe as a guide to the natural order of the world in which they lived.

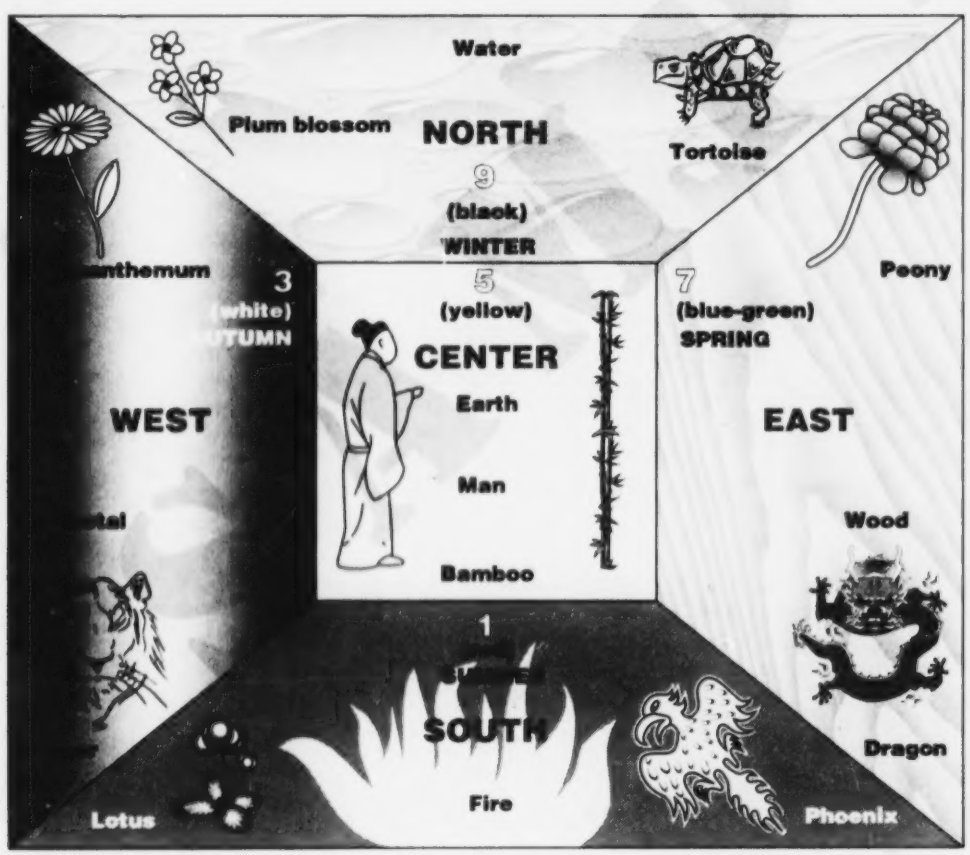
The earth itself was divided into nine regions, each with its own characteristics. Another ancient myth tells how a magic diagram of the earth appeared on the shell of a tortoise at the command of Heaven at the Lo River, a tributary of the Yellow River. Each square had a number and, when added, the numbers in each row equaled 15. This was sometimes called the "Nine Mansions." Today these squares have come to be known as "Magic Squares" because any row of numbers—across, down, diagonally—will add up to 15! (You can do this with other numbers, too.)

The Nine Mansions

4	9	2
3	5	7
8	1	6

A Magic Square

However, the flat, square earth also had mountains. The ancient Chinese saw these mountains as connections to Heaven, particularly the five mountains at the Five Cardinal Directions: North, South, East, West, and Center. They were the sacred mountains which led heavenly energy to the earth for the good of all. The eight Immortals or Xian were believed to live in these mountains. They were said to have magic powers such as raising the dead with a wave of their fan and turning objects into gold. Mt. T'ai in the west was traditionally the most important of the sacred peaks. Ancient rulers would go with their entire court to renew their connections with Heaven, believing they thereby strengthened inner powers, lengthened their lives, and started periods of universal peace.



Associated with the Five Cardinal Directions were the Five Activities: Earth, Water, Fire, Wood, and Metal. There were also the Five Primary Colors and the Five Sacred Animals. The Four Seasons were each assigned to a different activity or element, except the Earth because the Earth represented all seasons.

The Chinese believed one kept harmony in the universe by balancing the Yin and the Yang and paying attention to the proper order of the world. Harmony and order kept disasters from occurring and brought forth good fortune.

MING HSING ORGANIZATION

Your clan is named after the Ming Dynasty (circa 1368-1644). During this time The Forbidden City and Imperial Tombs were built, the Portuguese arrived in Canton, and there was widespread export of porcelain.

Banner Your group will need to construct a vertical banner as a type of group "flag." This banner will be a display of your Hsing's unique qualities and symbols. Most of the information you'll need is provided in the research sheet provided below, but you may want to use your classroom library as an additional resource. The banner should be neat, artistic, colorful, and accurate. Be sure that *all* members of your hsing participate in this activity. Your teacher will provide you with the materials you need for this project. Your group will also need to be able to explain what the quote means in the section Number.

Family The family clan in China was very important. All land was clan property and could not be disposed of without the permission of all the heads of the family's branches. Thus, many families held the same land for more than 700 years. Land was regarded as the only safe investment and ownership was a mark of social status. A prince or lord in feudal times could only maintain his rank if he held control over land where a shrine to his ancestors was kept and rituals were performed. The registers naming all members of that clan were kept at the temple. Some of these records ran back more than 1,000 years. The ancestral temple or shrine was also the location of the clan school, which provided education for its members whether rich or poor. There was a great advantage to this as members could rise to positions of wealth and power and provide opportunities to other clan members.

Chinese universe Your hsing's position in the universe is west. Other aspects are:

- **Element** Metal was associated with the Ministry of Justice. Find out which hsing's element is wood. Your hsing can overcome theirs.
- **Sacred animal** Dignified and courageous, grand and stern, lord of all the animals, the tiger is able to frighten off demons and evil spirits. Even household gods have no power over the tiger so it will often be seen at entrances to palaces and homes. The tiger's colors—yellow and orange—reflect his fierce nature.
- **Color** White is the color of children and purity. It is also the color of mourning.
- **Number** Three is the number of the Western position. In the *I Ching*, an ancient Chinese book used as an oracle of fortune and a dispensary of wisdom (somewhat like astrology except using specialized coins), the third hexagram is Difficulty. "Acting right in the middle of difficulties, great success comes for the honest and true. When you are hesitant and not getting anywhere, it is advantageous to remain upright." Your group should be able to explain what this quote means.
- **Season** Autumn.
- **Flower** The Chrysanthemum was esteemed for the richness and variety of its colors. It outlasted the frost so it was the symbol of long life. Its color is gold, that of the sun, the most honorable of colors.

Note:
How can your hsing use this fortune as a guide to receive the Mandate of Heaven?

CIVIL SERVICE RUBRIC

A note about rubrics: A rubric is a kind of scale or standard by which something or someone can be evaluated. It describes the quality of work or behavior so that the scoring is always consistent and therefore fair. The advantage is that with a rubric you always know the criteria that will be used to judge your work. It is easy, therefore, to change your performance to attain the level of achievement you want. Simply become familiar with what the rubric says and work toward that level. The following is the rubric that will be used to evaluate your personal work and behavior as well as your hsing's. This rubric is based on the Chinese definitions of the quality of a person's life actions and the ancient laws of the mandarins.

Superior

5 Superior person

- The superior person is exacting of himself, taking great care to be accurate and meticulous about his or her responsibilities.
- The superior person is truly courteous to all and is calm and at ease with self-disciplined ways.
- The superior person is most careful to be respectful of the wisdom of elders and those of position or rank.

Honorable

4 Honorable person

- The honorable person covets the reputation of being slow in word but prompt in deed when it comes to his or her responsibilities.
- The honorable person respects elders and avoids quarrels and legal actions as often as possible.
- The honorable person is positive in dealings with others.

Virtuous

3 Virtuous person

- The virtuous person is ready to admit mistakes and works to amend errors.
- The virtuous person takes as much trouble to discover what is right as a lesser person takes to discover what will pay.
- The virtuous person takes it upon himself/herself to make the contributions that are expected.

Humanity

2 Person of humanity

- The person of humanity demonstrates kindness and respect to others.
- The person of humanity does not do unto others what he or she would not want done to himself/herself.
- The person of humanity is modest and conducts himself/herself in a more or less responsible manner although sometimes this person needs to be reminded of the virtues of self control.

Common

1 Common person

- The common person is exacting of others while lax of himself.
- The common person is one who learns but does not think and so is lost.
- The common person is one who thinks but does not learn and so is a danger to himself or herself and others.
- The common person is small and fretful and ill at ease with responsibilities.

To be remembered by all: First and foremost, be faithful to your superiors. Keep all promises. Refuse the friendship of all who are not like you in honoring correct behavior.

PAN KU

Prologue In the beginning of days, the Chinese believed there was only the Tao. All things came from the Tao and all things depended on it. From the Tao came Yin and Yang. Yin and Yang are opposites of each other. Yin is female, Yang is male. Yin is calm, Yang is active. Yin is dark like the night, Yang is light like the day. Yin is cold like the winter, Yang is warm like summer. Yin is like the leaf of autumn, Yang is like a flower opening. The Yin is dying, the Yang is being born. Neither is better than the other. Both are important for the world to be in balance, or in harmony. When the symbol of Yin and Yang is drawn, within the Yin is a bit of the Yang—a white spot, and within the Yang is a bit of Yin—a dark spot.

The Taoist view of creation Lao-tze, in the *Tao Teh Ching*, wrote about creation in this poem:

> There was Something undefined and yet complete in itself,
> Born before Heaven and Earth.
> Silent and boundless,
> Standing alone without change,
> Yet pervading all without fail,
> It may be regarded as the Mother of the world.
> I do not know its name;
> I style it "Tao";
> And in the absence of a better word, call it "The Great."
>
> *Tao* gave birth to One,
> One gave birth to Two,
> Two gave birth to Three,
> Three gave birth to all the myriad things.
>
> All the myriad things carry the Yin on their backs and hold
> the Yang in their embrace,
> Deriving their vital harmony from the proper blending of
> the two vital Breaths.
>
> (Lao tse, *Tao teh Ching*)

Order out of Chaos For the Chinese, creation was to bring order out of Chaos and the Chaos they pictured was a giant cloud of dust, much like the ocher dust that year after year blew into northern China from the high Mongolian steppes. The yellow billows towered over everything, taller than 10 pagodas, as the peasants dropped their plows in the fields and attempted to get the oxen back to shelter and themselves back to their homes. This choking storm of dust would erase the earth and sky and as time went on, would change the look of the earth as well. The loess (fine windblown dust) that was deposited in these storms also enriched the soil, much as the flooding of the Nile each year enriched the Egyptian river valley.

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The creation myth In the Chinese myth of creation, Pan Ku, the legendary creator of the universe, first tell how there was only Chaos, a swirling of nothing in the shape of an egg. Then Pan Ku himself burst from the egg of Chaos, shattering it into countless tiny pieces. The Yang pieces—bright, warm, light, pure and hot—flew up to become the sky. The Yin pieces—cold, dark, and heavy—dropped to become the earth. Fearing Heaven and Earth would meld together again, Pan Ku drew himself up and braced himself between them, a living column to keep the heavens from crashing into the ground.

18,000 years It is said Pan Ku remained a column for 18,000 years, growing 10 feet a day, filling the space as earth and sky stretched farther and farther apart. To pass the time he took up mallet and chisel and chipped away at the universe until all was in order. He piled up rocks to make the mountains, then he hammered down the valleys. He carved out the riverbeds and ordered the water to flow in them. His companions in this task were creatures of supernatural origin: the Tortoise or Black Warrior, the Divine Azure Dragon, the Vermilion Phoenix, and the White Tiger. They created the animals, insects, and birds of the earth. When Pan Ku was finished, he put down his tools, lay down and went into a deep sleep from which he never awoke. When he died, all parts of him were sacred. Pan Ku's breath became the winds, the clouds became the vaporous mists. His left eye became the light of the sun, his right eye the light of the moon. His arms and legs the four mountains at the corners of the earth, and his stomach the mountain at the center of the world. His blood became the rivers, his veins roads and paths. From his flesh came the fields and soil. The hair on his head became the stars; the hair on his body the grass and flowers. Metal and stones were formed from his bones, jade and pearls from his marrow. The sweat from his body turned to rain. The parasites that infested him became all of humankind.

Tao gave birth to One,
One gave birth to Two,
Two gave birth to Three,
Three gave birth to all the myriad things.

From of old there are not lacking things that have attained Oneness.
The sky attained Oneness and became clear;
The earth attained Oneness and became calm;
The spirits attained Oneness and became charged with magical powers;
The fountains attained Oneness and became full;
The ten thousand creatures attained Oneness and multiplied;
Barons and Princes attained Oneness and became sovereign rulers of the world.
All of them are what they are by virtue of Oneness.
(Lao tse, *Tao te Ching*)

Chinese virtue:
Man is only a small bit in the great sweep of natural things. Oneness or "Tao" with the whole brings harmony.

CHINESE CALLIGRAPHY

It is said, the first of the Ten Great Kings, Fu Hsi (2800 B.C.), was sitting on the banks of the Yellow River pondering how he could convey his thoughts about the universe so that all could understand him, even those born after he died. A unicorn (qilin) came out of the river. On his back were magic signs that Fu Hsi carefully copied. From these symbols and his knowledge of the stars he created the first Chinese written language. Presumably he then passed on this knowledge to others so that they might read his thoughts.

Historical background Historically, Chinese writing was developed almost 4,000 years ago during the Shang Dynasty (c. 1766-1122 B.C.). The earliest known writing was in the form of inscriptions found on bronze vessels, tortoise shells, and animal bones. These shells and bones became known as "oracle bones," for people used them to foretell the future by interpreting the cracks that formed when they were heated. In this way predictions were made about the best times to plant crops or to invade neighboring kingdoms.

SUN MOON

The ancient script was based on pictures or pictograms, where each character represented an idea, a whole word. The pictograph often looked like the object it was made to represent. Over time the images became more and more stylized. Characters were combined to express more complex ideas. For example, "sun" and "moon" were used together to show "bright." With one character standing for one word or idea, many characters were needed to communicate. The character ideas were read starting in the top right-hand corner and reading down, then moving to the top of the next column to the left, and so on. Writing was at first known only to those in the priestly class. These priests later became the Chinese scholars who produced the major philosophies of China.

To read well, 5,000 to 10,000 characters had to be understood. Scholars were expected to be able to read the classics (more than 10,000 characters), write poetry, paint and write beautiful characters (the art of calligraphy), and to pass the Civil Service exam. A student had to memorize more than 3,500 characters to read a simple novel! In 1716, during the reign of Emperor Kang Hsi of the Qing Dynasty, the famous Chinese dictionary appeared with 47,000 characters listed and defined. (This predated by several decades the first English dictionary written by Samuel Johnson.)

This complex writing had a great advantage. The characters encoded meaning so Chinese speaking different dialects could still read one another's words. Because of this, ancient Chinese texts do not require translation and are easier to read than those of the western world.

When westerners first came to China in the 1600s, they tried to convince the Chinese to adopt an alphabetic system. In response the Chinese suggested that westerners adopt the Chinese characters so everyone could read everyone else's language! Emperor Qin Shihuangdi's standardization of the written language has unified China throughout history more than the Great Wall he built ever could.

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To the Chinese, writing was not only a means of communication between people but also a way of expressing the spirit of the universe and an effective way to cultivate one's own inner strength and morality. To write was a supreme art form, a part of the process of creation, and it demonstrated the principles of life itself. Just as the universe was created out of a single egg of chaos, so could a single brush stroke contain the whole of nature and humanity. Thus, every character came from the first brushstroke. The importance of the unity, the oneness or "Tao," was reflected in many different areas of Chinese culture. Oneness represents the system of law which governs the universe, an essential for harmonious living.

one 一

two 二

three 三

Tao gave birth to One,
One gave birth to Two,
Two gave birth to Three,
Three gave birth to all the myriad things.

All the myriad things carry the Yin on their backs and hold the Yang in their embrace,
Deriving their vital harmony from the proper blending of the two vital Breaths.

(Lao tse, *Tao te Ching*)

Since everything came from the One, everything—leaf, tree, humans—contained within them the seed of the whole. Thus the Chinese believe that everything comes from the same beginning.

Each Chinese character had its own particular "stroke order." If the stroke order is not followed exactly, the character is considered to be inharmonious.

The seven kinds of strokes are called the "seven mysteries." Each one must be made with a certain movement of the hand and arm. Horizontal and vertical strokes, sweeping right and left strokes, dots, hooks, and diagonal strokes— all must be practiced over and over by students in order to become proficient. To become a master takes someone a lifetime. The character for eternity, yung, incorporates each of the seven mysteries in its seven strokes.

1) 2) 3) 4) 5) 6) 7)

Good characters were judged by four qualities: *bone*, or boldness; *flesh*, the width; *blood*, the consistency of the ink; and *muscle*, a subjective quality that existed only if the others did.

ti, "earth"

tan, "sunrise"

In addition it was important that the placement of the character be in a nine-unit square the same as the earth. If the character could be halved or quartered in this grid, the balance would be considered inharmonious.

Calligraphers also needed to avoid the Seven Defects, each with its own epithet. *Examples*: "wasp waist," "ox head," or "mouse tail." The presence of any defect would result in a flawed character.

wasp waist ox head bamboo section stork leg mouse tail

Calligraphy, the Chinese believe, can express the "Tao." The art of calligraphy is to let the spirit (the life force or "chi"), guided by the heart, move the brush.

one 一

two 二

three 三

four 四

five 五

six 六

seven 七

eight 八

nine 九

ten 十

HOW TO CHOOSE A CHINESE NAME

Historical background Nobles in China, starting during feudal times, used clan names as surnames and always married outside their hsing (clan). This practice was adopted by commoners as well, although they sometimes took their surnames from their family's home region, an office held, or from a city or town name. The Chinese were the first people to pass the father's surname to children, both male and female. The Chinese, however, never used a surname that was ended in "son," which became common practice in the West (i.e., Williamson, or son of William).

There were no common first names in China. Every child had a personal name so distinctive that it could not possibly be confused with that of any other child; as a result, their place in the family could be easily determined. This naming process was very important during ancestral rites and ceremonies. Such personalized first naming was accomplished in various ways. A family might name the first son Lu Pao, the next Lu Chu. As a result, all boys with Lu as part of their name were clearly part of the same generation in one family. Another way was to give each child a name written with only a slight variation.

The second major method was favored by scholars. As a personal name the first child would be given two consecutive words from a well-known classic text. The next child would be given the next two words from the same sentence. Some children named this way had some very odd names such as "He Says" or "Stays At."

Commoners tended to use simpler methods, often resorting to numerals. A ninth child of the Song family would be called Song Jiu (Song Number Nine). If the commoner was related to a powerful clan, the clan leaders would sometimes select the name of the child.

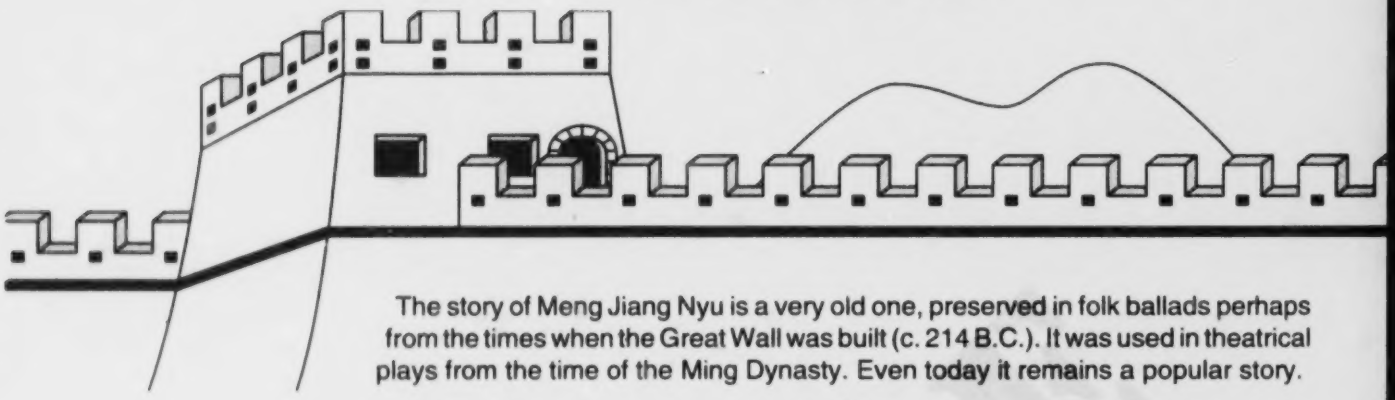
Directions for naming clan members: Your surname will be the name of your clan. In China the surname comes first. Next your name will include the number of your rank in your family. As the rest of your personal name, you may pick a Chinese word or words that may have meaning for you. For example: If you belong to the Ming clan, your surname will be Ming. If you are the fourth born, your next name will be Si. You then might choose Ying meaning "brave" and Hu meaning "tiger." These last two are put together. Thus your name is Ming Si Ying-Hu, (Ming's Fourth Brave Tiger) or "Fourth Brave Tiger of Ming."

Ming	道	Ming's
Si	四	Fourth
Ying	英	Brave
Hu	虎	Tiger

*(**Note:** Your actual birthday will be used to determine your rank in your Chinese family. If your birthday is before all others in your group, your rank number will be one or "yi" and, thus, yi becomes part of your name.)*

Clan names	Family numbers	Chinese words		
Zhou	1: yi (yee)	beautiful: mei	fish: yur	mouth: kou
Tang	2: er (uhr)	big: dah	forest: lin	ox: niu
Han	3: san (sahn)	bird: niao	gentle: shun	rain: yu
Sung	4: si (suh)	brave: ying	good: hao	rat: shu
Ming	5: wu (woo)	bright: ming	graceful: en	sheep: yang
	6: liu (lyo)	burning: yan	happy: fu	sun: ri
	7: chi (chee)	crystal clear: jin	horse: ma	tiger: hu
	8: ba (bah)	day: tien	insect: chong	tortoise: gui
	9: jiu (jo)	deer: lu	kind: jen	tree: mu
	10: shi (schur)	dog: quan	little: xiao	water: shui
		dragon: long	moon: yue	wise: chih
		fire: huo	mountain: shan	wood: mu

MENG JIANG NYU



The story of Meng Jiang Nyu is a very old one, preserved in folk ballads perhaps from the times when the Great Wall was built (c. 214 B.C.). It was used in theatrical plays from the time of the Ming Dynasty. Even today it remains a popular story.

As the tale is told, Meng and Wan Chi-liang were newly wed when soldiers came suddenly and forced him to leave his home to work on building the Great Wall far to the north. This version of a sad song from the story is about one year in Meng Jiang Nyu's life as she waits either for Chi-liang to return or for word of his fate.

"The Great Wall claims its due ..."

Meng Jiang Nyu, your lantern's calling
Swung beside the cottage door—
Red while evening's tides are falling,
New Year shines for you no more.
The Great Wall claims its due,
Meng Jiang Nyu, Meng Jiang Nyu.

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

Now the silk worm like a maiden
Gauze of priceless fabric weaves.
Sisters with their baskets laden
Seek the fields to gather leaves.
Strangely glints the fallen dew
Leaves and tears for Meng Jiang Nyu.

In the fifth moon plums grow yellow,
Tender sprouts of rice appear:
When the flooded fields are mellow
For the coming harvest cheer.
Precious floods in other fields—
Tears alone your harvest yields.

Listen! The rushing geese fly over,
Far beyond our gates away—
Errant wishes winging over,
Wishes white and wishes gray,
Bid good-bye your fading hopes,
Earth bound mortal, Meng Jiang Nyu.

Full at last the harvest bin,
Overflows the threshing floor,
Every household gathers in
Taxes to the palace door.
What of you, O Meng Jiang Nyu?
What of husband, Wan Chi-liang?

Tired of waiting and worried about her husband's fate, Meng Jiang Nyu realized that winter would be harsh in the north with only the simple clothes her husband was wearing that awful day. So she set off to take Wan Chi-liang a quilted jacket, pants, and warm boots. The journey was long and perilous. But because of her honorable devotion to her husband and perseverance in the face of many difficulties, she was helped by immortals in the guise of animals and birds. Meng finally reached the wall.

Meng Jiang Nyu discovered her journey to bring warm clothes was of no avail: her beloved husband had died from the terrible conditions while working on the Great Wall and his bones had been buried in the Great Wall itself. She could not even return them to the home of his ancestors.

> ... broke open the wall, exposing tens of thousands of bones.

She called to the heavens in her grief, and a bolt of lightning broke open the wall, exposing tens of thousands of bones. Meng cut herself and bled on the bones to discover those of her husband. Since she and Wan Chi-liang were of one heart, the blood only soaked into his bones and ran off any of the others. She gathered the bones of Wan Chi-liang to take them to be put into the ancestral shrine.

The emperor, Qin Shihuangdi, heard of the wife who showed such great loyalty and ordered her to be brought to him. When he saw her, he became greedy and wished for her beauty and loving heart to be devoted to himself. Consequently, he ordered her to marry him. She agreed only if he would fulfill three conditions. First there was to be a 49-day funeral feast in honor of Wan Chi-liang. Second, the emperor and all his court should attend the ceremonies. Third, an altar 49-feet high should be built by the water where she might make offerings to her dead husband.

He agreed and all was done as she asked. But before the wedding, she climbed the altar for Wan Chi-liang overlooking the Bohai Sea, cursed Qin Shihuangdi for his selfish cruelty in taking men from their loved ones, and then threw herself into the sea to drown.

The emperor was so angry he ordered that her body be taken from the waters and cut into tiny pieces, and her bones be ground into dust and cast back into the sea. Immediately upon hitting the water, the pieces turned into little silver fish that can still be seen today where the Great Wall of Qin Shihuangdi meets the eastern sea.

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THE GREAT WALL

"...2,500 miles flat–or 1,500 miles straight–or more than 3,700 miles up and down and aroun

Historical background Like a giant dragon, the Great Wall winds its way up and down steep northern mountain ranges half way across China, more than 2,500 miles—or 1,500 miles as the crow flies. Built to protect against attacking nomads from the north, it is a symbol of the enduring strength of China's unity. Today the Great Wall starts at Shanhaiguan in Hebei Province in the east. To the north, at this point, loom the Yanshan Mountains and to the south lies the Bohai Sea. The wall rises and falls with the contours of the land for more than 3,700 miles (if you were to travel by foot or vehicle). It is the longest structure ever built and the only work of man visible from the moon.

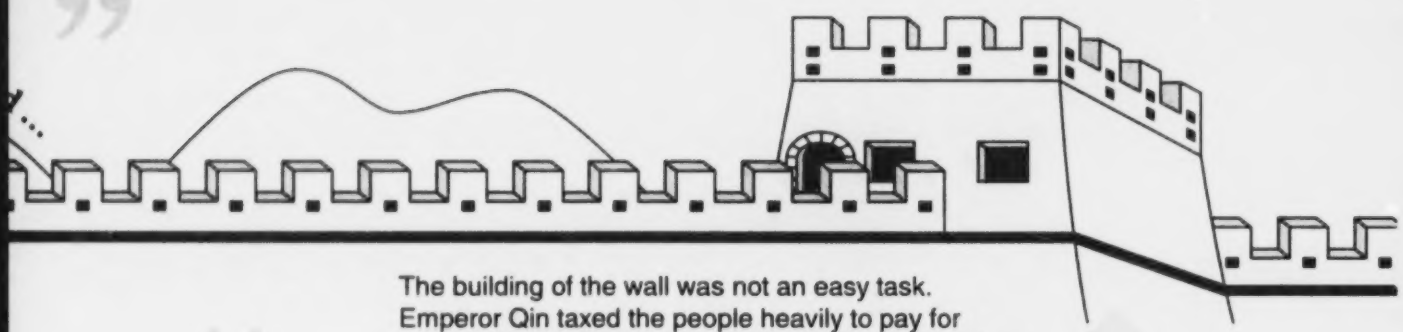
During pre-Imperial China, several northern states with borders next to the steppes began building wall fortifications as a way of protecting themselves from the nomad raiders on horseback known as the Mongols. These invaders were highly skilled horsemen who could travel for days at a time with little rest. In battle they could ride at top speed with both hands free for the use of their weapons. They were so effective as warriors that in the fourth century B.C. one king of Zhao even told his people to dress in the trousers of the Mongolian cavalry in order to confuse the enemy. The solution of the feudal state Qin, shortly after 300 B.C., was to build a long wall that would later become part of the First Emperor's Great Wall.

Walls could be found everywhere in Chinese civilization. Every city had its surrounding wall. Within the city, walls divided houses, compounds, sections, and districts. Gates and watch towers controlled who could enter and leave. This ability to control entrances and exits from one section to another helped maintain the authority of each lord and his officials. It is therefore not surprising that the First Emperor constructed a much larger version of these city walls to separate the ordered Middle Kingdom from those he thought of as the barbaric, uncivilized tribes of the steppes, the Xiongnu nomads.

Zheng, or Qin Shihuangdi *(chihn shee hwahng dee)* as he later renamed* himself, the First Emperor of China, was crowned the king of the feudal state of Qin in 246 B.C. at the age of 13. For the next 25 years he used his troops against one state after another "as a silkworm devours a mulberry leaf" (Sima Qian) until the "Tiger of Qin" overran Qi and became ruler of all China in 221 B.C.

The First Emperor not only brought together under his rule many feudal states; he also unified the systems of weights and measures, money, and, most important of all, the writing system. Starting in 214 B.C., he also joined together a number of defensive walls to create the Great Wall. Besides protect against enemy invaders, this wall was meant to keep in the peasants who might want to leave his unified empire.

* Zheng renamed himself. The beginning of his name he took from the state where he was first king, "Qin." To show his supremacy over the kings he had dethroned, he included "Shi" meaning "First," and "Huang" which means "Sovereign." Then he added "Di," which means "Emperor." The character for "Di" contains within it a connotation of divinity, or at least implies the favor of the gods. The First Sovereign Emperor of Qin ... Qin Shihuang Di.



... a forced labor crew of **700,000** men ...

The building of the wall was not an easy task. Emperor Qin taxed the people heavily to pay for this ambitious building project. He had a forced labor crew of 700,000 men brought from all over China. Some of the laborers were criminals, troublemakers, or enemies of the emperor. Others were musicians, teachers, writers, and artists dragged from their homes at any hour of the day or night. Up to 300,000 soldiers guarded the prisoners at any one time. Thousands died on the journey to the wall for they had to travel hundreds of miles across rivers and mountains with little food and clothing that did not protect them from the cold. During this time the people were not important as individuals, rather being thought of much like beasts of burden. During the many years of constructing the wall, thousands more died from accidents with heavy stones or from cold and hunger. Their bodies were simply thrown into the wall where they had died and no markers were placed on these gruesome graves. The Great Wall project took Qin's workers 10 years to finish. It was completed in 204 B.C.

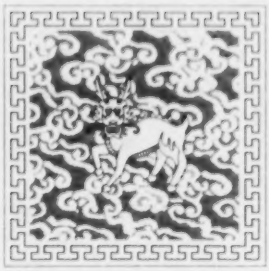
The wall is built of half-ton stone slabs and giant bricks weighing 40 to 50 pounds each. The average height of the Great Wall is 30 feet, but it varies from 20 to 50 feet. The side facing toward China is lower but still difficult to climb. The outer side is very high and often stands on the edge of ground so steep that climbing is even more difficult. The wall ranges in width from 12 to 40 feet, wide enough for five horsemen to gallop side by side. The middle is filled with packed earth and the remains of the thousands of people whose toil built this wonder of the ancient world. Battlements, or three-foot high raised sections built on top of the wall at regular intervals, would shield soldiers shooting at the enemy from the open spaces between battlements. The 40,000 watch towers, usually two stories high and set about 750 feet apart, were used for stationing troops and as lookouts. These towers jut out from the Great Wall and their firing range included the entire area outside the wall on either side. Beacon towers were built outside the wall some distance away so that when enemy invaders were spotted, flags were raised or fires lit to give warning. It is said that wolf dung was used as fuel and the black smoke lingered long in the air; thus, the alarm was called "wolf smoke." Nevertheless, gates through the wall, such as one near Beijing, were centers of trade and of contact with the northern nomads.

Succeeding dynasties, particularly the Ming (1368-1644), would add to and repair the Great Wall over a span of hundreds of years.

The Great Wall was not a complete success. It never completely kept out invaders. They went over it and around it. Thousands of Chinese suffered and died from the harsh conditions they had to endure while building the wall. Yet the wall reminds us that Qin Shihuang Di had the vision of unifying the vast lands of China and the power to create a lasting architectural marvel, an eighth wonder of the world. He was so successful in uniting China that from his reign forward the Chinese considered imperial rule the only form of government. Unity was the natural order. The Great Wall stands today like the dragon of the First Emperor, its crenelated (notched) walls the ancient bones of a unified China.

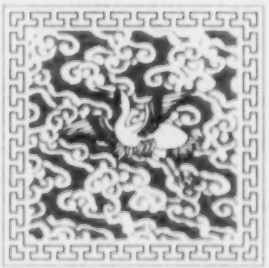
ADDING CLAN RANK

Historical background Just as in all other aspects of daily life, the emperor, the Son of Heaven, dressed in such a manner as to make himself look very different than all others. He would certainly wear the finest of silk robes embroidered with gold thread and decorated with peacock feathers and pearls. With the labor of many artisans a single robe might take more than a year to construct. And just as with the hsings, the emperor, too, had special symbols that demonstrated his unique status and which were incorporated into the decoration of his clothing. For the Ming and later the Manchu emperors, the five-clawed dragon was the symbol of the emperor. Additionally, there were 12 other symbols of authority that the emperor used to establish his role in the universe. The Ming Dynasty also instituted a ranking system for civil and military officials. Birds and other animals were used to symbolize personal rank within the court bureaucracy. These insignias (also used in the Qing Dynasty) were worn on the front of an official's robe. Some of these insignias were brilliantly colored and ornately decorated. Nine rank insignias existed for civil officials and eight for military officials.

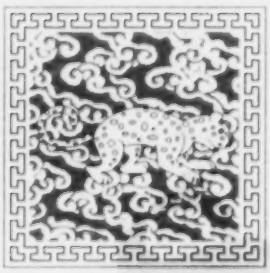


For purposes of Chung-Kuo this is the rank order for your clan rank:

- **1st rank: Chinese Unicorn "qilin"**
  This symbol was a sign of good fortune which was originally the top military rank. Of all the 360 creatures that lived on land, it was the leader, just as the Phoenix was the leader of the birds and the dragon was the leader of the water creatures.

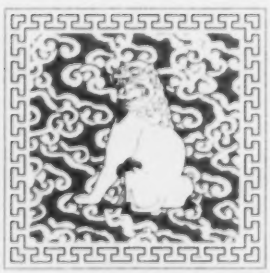


- **2nd rank: White Crane "xianhe"**
  This top civil service rank was the symbol of happiness and literary elegance.



- **3rd rank: Leopard "bao"**
  This rank had a symbol of a guardian animal which was originally a military rank.

- **4th rank: Peacock "kongque"**
  This civil service rank had a symbol of beauty, dignity and a friend to mankind.



- **5th rank: Lion "shizi"**
  This military rank had a symbol of an animal not native to China and often used as a guardian to tombs.

THE HISTORY OF THE SILK ROAD

We know from the writings of Ptolemy, a Greek geographer, that there were several ancient trade routes that stretched from the Mediterranean world to the Far East. The Silk Road, between China and the West, was the most heavily traveled of these ancient trails.

Emperor Han Wu Di (140-87 B.C.) wanted to establish friendly relations with the rulers of the lands west of China. He sent Zhang Qian, one of his government aides, on a mission to carry, along with his message of good will, gifts of the finest of Chinese silk. Soon silk came to be in wide demand by other peoples from as far west as Rome. Consequently, the Silk Road—silk being the most common and valuable trade item—had begun. It is thought that the first Silk Road caravan left from China to the West in 106 B.C.

Silk became extremely important in the Chinese economy. Bolts of the cloth were used as money. By the second century B.C., Chinese silk was being exported all across Europe and Asia. Across deserts and mountains caravans of camels and yaks traveled 4,000 miles to the Mediterranean, where it was then shipped westward.

> "... cloth was said to be worth its weight in gold."

Romans first saw silk when the Parthians waved banners of the strange material in the air to celebrate their victory in battle over the Roman legions in 53 B.C. Silk then became all the rage with the wealthy Romans, and they paid huge sums for the cloth. In fact, the cloth was said to be worth its weight in gold!

The Chinese heavily guarded the making of silk and forbade the export of silkworm eggs or mulberry seeds on threat of death. By A.D. 550, however, eggs had been smuggled out of China. The silk industry had begun in Constantinople. Chinese silk, however, was still considered superior, and the caravans continued along what became known as the Silk Road. Linking China with India and the Mediterranean, this road became the highway of wealth for the Chinese, the Arabs, and the Europeans.

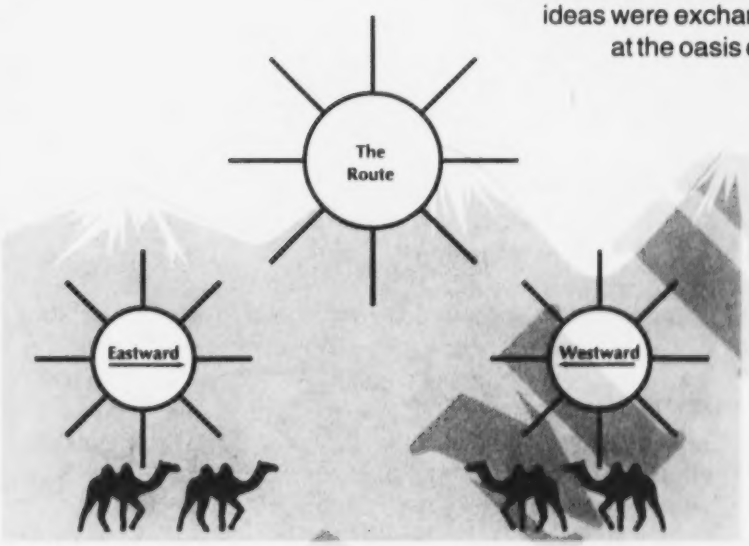
The route The Silk Road began in two cities: Loyang and Changan. Traders from all around the Far East came to trade in these cities. Traders would join a caravan in the East with their goods and ride along until they found a likely place in which to make a profitable trade. Afterward, they might continue westward or simply join an eastbound caravan, stopping at some other city and making another trade. Each time products changed hands the price increased. Travel was somewhat like today's train rides where you could get off one train at a station and board another.

Caravans would leave China through the Great Wall at Jiayuguan Pass. Here painted in reds, greens, and yellows was the Jade Gate, which once stood as a brilliant symbol of Ming grandeur. Caravans would move along mountain trails through deep valleys and across hundreds of miles of hot, dry deserts. They would travel across deserts at night because of the scorching heat, always fearful that legendary desert demons would come after sunset. Blinding sandstorms forced men and animals to their feet for days at a time, and in the mountains altitude sickness and snow blindness were severe problems for many. They would also face bandits, and the rulers of lands they passed through demanded payment for safe passage. To provide some measure of protection, caravan leaders would hire soldiers as escorts. These expensive protectors were not always that effective. Diseases also swept the caravans. Roman writers told of great epidemics that were brought to the Roman world, although specific information about the diseases was

not recorded. At best it was a difficult trip. The traders would, however, be rewarded with the great markets of the west. Some would travel to Kashgar, Bukhara, and Samaarkand. Others would travel farther on to the great markets of Antioch, Syria, and Lebanon as well as Baghdad in Persia (Iran).

Others also used the Silk Road. Large caravans of sometimes up to 1,000 camels attracted people who wanted to travel for many different reasons. Government officials traveled in order to conduct the business of the emperor. Acrobats, pilgrims, and adventurers as well as laborers sent west by the government would also travel by caravan. It might be a mix of hundreds of people, some hauling goods in carts pulled by oxen, some on camels, horses, donkeys, or even on foot. The two-humped Bactrian camels were preferred because they could carry 400-500 pounds of cargo and keep up a faster pace than the single-humped camel.

People who lived along the way also benefited from the caravan travel by providing services for travelers and by exchanging ideas. In fact, goods and ideas were exchanged all along the Silk Road route; the merchants at the oasis centers became very rich. Glassware, purple dye, incense, and woolens, grapes, alfalfa, cucumbers, figs, sesame, coriander, walnut trees, horses, green and white jade, ivory, coral, and gold moved eastward along the Silk Road. From the east came oranges, peaches, pears, roses, and other now-popular flowers, as well as cinnamon bark, rhubarb, furs, and bronze weapons.



However, the Silk Road route increasingly became more dangerous and consequently less profitable as a land route. Later, during the period of Mongol rule, it again became a major trade route because the Mongols provided protection from bandits, as well as control of all travel. This period between the 12th and the 13th centuries was when Marco Polo and his family traveled. After that time, China turned inward and virtually closed its doors to trade and travel.

> "... copper cash became increasingly heavy and burdensome ..."

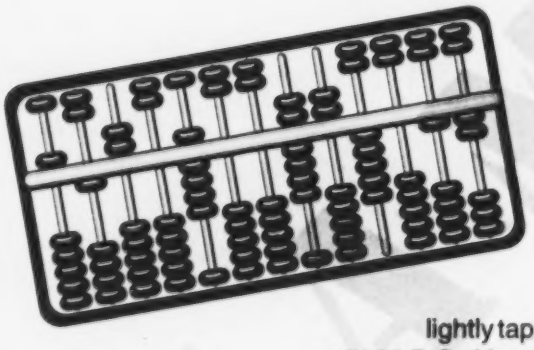
Paper money Silk Road caravan trade was probably the reason behind the invention of paper money. As caravans transported goods over more and more territory, Chinese copper cash became increasingly heavy and burdensome. At first merchants deposited this cash for safekeeping with Buddhist monks in monasteries along the trade routes. This practice also became a problem. Because all the copper cash began to disappear from circulation in outlying areas, governors began to prohibit trade to save their supplies of copper. In order to keep trade open, merchants devised a kind of certificate of deposit which would guarantee that a depositor had that amount in his "bank account." These certificates became very popular because they were lightweight and were accepted by merchants for trade purposes. Since everyone trusted their value, trade could be carried on freely along the caravan routes. In fact, the system worked so well that even the imperial court got involved in issuing its own certificates of deposit which then became the first paper money. (Today we use certificates of deposit and call them *our* money. The U.S. government at one time kept gold rather than copper to back up the promise that the paper money had value. Today, the U.S. government merely promises to pay without precious metal back up.)

Flying money During the 800s, tea merchants in China developed a new financial exchange note which became loosely known as "flying money." When they delivered an order of tea to market, they received a note verifying, in essence, that actual money was owed to them. As a result, they could then exchange the note for things they needed at home, less the tax they would have to pay to the government. By the end of the century money changers (somewhat like bankers today) were using these flying money certificates of deposit instead of the old heavy coins that were awkward to carry in large quantities. These certificates were thus the forerunners of the various kinds of bank notes we use today.

"... forerunners of the kinds of bank notes and paper money we use today."

Contributions The many advances in science and technology in China are evidence that it was far ahead of the western world. In Kaifeng a huge complex astronomical clock was built. The Chinese used water power for spinning hemp into cloth. Locks and bridges were evidence of Chinese sophistication in engineering, and ships with multiple masts and treadmill-operated paddles showed Chinese seaworthiness.

The more well-known advances that were later imported to the west included the crossbow, armor, stirrup, and the magnetic compass, which was perfected by the 10th century. The abacus, an effective calculating device, is still widely used throughout Asia. Because of effective irrigation systems, Chinese agriculture became the most productive in the world at that time . The invention of movable type resulted in the publishing of thousands of manuscripts. There were also great advances in medicine, zoology, mathematics, and history/geography.



Porcelain and silk were Chinese innovations that were highly valued, and their production techniques were closely guarded secrets. The Chinese were creating their shiny pottery as early as 1100 B.C. Porcelain was so hard that it could not be scratched with a knife, yet so delicate it sounded musical when lightly tapped. Silk, most prized by westerners, was cultivated perhaps as early as 5000 B.C. After the silkworm ate the vast amounts of mulberry leaves grown only in China, it spun a delicate cocoon of silk thread. The Chinese devised a method of unwinding the thread, dying it, and then weaving it into beautiful cloth.

Visitors to China during the Tang Dynasty (618-907) reported the great wonders of this eastern land. Gunpowder was used for fireworks, a Chinese passion. Block printing and the wheelbarrow, the use of coal for heat, the manufacture of paper and ceramics, and the Chinese skill at cartography and calligraphy became renowned.

During the Ming Dynasty (1368-1644), craftsmen wove carpets and rugs of great beauty. Bridges, temples, shrines, and pagodas were built. Painting thrived and ceramics boomed. Porcelain was refined and became a valuable commodity world wide.

During the rule of Kublai Khan (1260-1294), many Chinese inventions traveled to the markets of Europe via the Silk Road. Gunpowder, printing, playing cards, and textiles were some. China also gained from trade. New techniques in manufacturing bronze, glass, and enamel were brought by Europeans as well as new kinds of wine and food.

I CHING

In **Li 2: The Great Wall** you participated in the throwing of the I Ching in order to make your way through the gameboard. Now you will have a chance to understand a little about the meaning of this type of Chinese fortune telling. Perhaps, if you are interested, you might go to the library and see if you can find a copy of *I Ching: The Book of Changes.*

I Ching: The Book of Changes is the oldest of the Chinese classic texts. It has been honored for thousands of years as an oracle for fortune telling, a guide to success, and a source of wisdom. It was the primary source for Lao Tze's *Tao Te Ching,* Confucius' rational humanism, and the strategy of Sun Tzu's *Art of War.*

Fu Hsi and his son compiled the *I Ching* during the Shang Dynasty. It was written on thin bamboo or wood strips and was a collection of ancient farmer's lore and predictions by diviners. It was also an interpretation of the He Chart which legend held to have been brought to the Huang He (Yellow) River by a celestial dragon horse. The chart was a book with eight trigrams or figures of three written on strips. The strips did not resemble the structure of books with which we are familiar. Instead, the pages were made of flattened thin strips of bamboo which are carefully laid one on top of the other and filed in small drawers. Many drawers were then contained in a box. Thousands of those boxes contained different Chinese classics of literature. Confucius, during the Zhou Dynasty, analyzed and annotated the original bamboo strips of the *I Ching.*

To use the *I Ching* one tossed special coins to determine a pair of trigrams composed of lines indicating the order of yin and yang (the "changing lines"). The Book of Changes then gave interpretations of the trigrams in vague, cryptic language that analyzed the present and suggested courses of action. In some ways these suggestions were somewhat like astrological forecasts familiar to many people today. A sage could predict a drought, an emperor would decide when to go to war, a parent might learn how to deal with a disobedient child, or a veterinarian could determine the best treatment for a horse. One treatment was for yang animals such as horses which rise to their feet front-end first; another was for yin animals such as camels, which rise to their feet hind-end first.

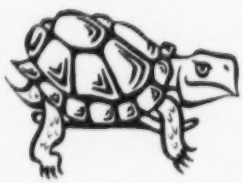
Interpretation of I Ching requires that advice seekers consider several elements:

- **The One:** Calm the mind. Become the Tao, the One.
- **The Two:** Determine the yin and yang factors and qualities in the person or situation.
- **The Four:** Understand that there are four forms to the yin and yang: major yin, minor yin, major yang, and minor yang. Yin and yang are not static, but they are always increasing or decreasing.
- **The Eight:**
  - — Major yang trigrams: Sky—represents strength or creativity; Lake—represents joy or attraction.
  - — Minor yang trigrams: Thunder—represents initiative or action; Fire—represents attention or awareness.
  - — Major yin trigrams: Earth—represents receptivity or docility; Mountain—represents stopping or stillness.
  - — Minor yin trigrams: Water—represents passion or danger; Wind—represents penetrating or following.

SYMBOLS IN CHINESE LITERATURE

Animals

- **Dragon** *(long)* The dragon was the symbol of guardianship and strength. When the god of rain breathed, he brought clouds. It was thought that when dragons played among these clouds, chasing a pearl, they caused the rain and thunder of spring. From his claws came the jolts of lightning; from his scales came the bark of trees. In winter he buried himself in the mud at the bottom of the sea. This divine lord of waters embodies wisdom, strength, and goodness. He symbolizes the life-giving force of water. The Chinese believed that dragons inhabited every river, lake, and sea and that they lived high in the sky with the rain clouds. The Chinese dragon had the head of a camel, the horns of a stag, the fierce eyes of a demon, the neck of a snake, the scales of a fish (usually gold)–117 of which are imbued with the powers of good and 36 with the powers of evil. It also had the claws of an eagle, the pads of a tiger, the ears of a bull, the long whiskers of a cat, and the beard of the wisest of sages. It could make itself as small as a silkworm or large enough to overshadow the world. The five-clawed dragon was the symbol of the emperor, often portrayed guarding the Pearl of Wisdom. On occasion, the pearl might be lent for use by humans. Dragons brought happiness and good fortune.



- **Tortoise** *(gui)* The tortoise was considered to be a symbol of long life, kindness, and wisdom. He was seen to live in the northern quadrant of the heavens, his dome-shaped back representing the vault of the sky. His belly, the earth, moves upon the waters, and his markings correspond to the constellations.

- **Phoenix** *(feng huang)* The phoenix was the dragon's wife and helped him right the wrongs of life. It was the symbol of Yang, a magical bird that appeared in times of good fortune. Since the dragon was associated with the emperor, the phoenix became associated with the empress.

- **Tiger** *(hu)* Dignified and courageous, grand and stern, lord of all the animals, the tiger was able to frighten off demons and evil spirits. Since even household gods had no power over the tiger, it would often be seen at entrances to palaces and homes.
- **Unicorn** *(qilin)* The unicorn was a sign of good fortune. Of all the 360 creatures that lived on land, it was the leader, just as the phoenix was the leader of the birds, and the dragon was the leader of the water creatures.
- **White Crane** *(xianhe)* This bird was a symbol of happiness and literary elegance.
- **Lion** Not a native animal to China, a pair of lions *(shizi)* often stood guard outside important buildings. The male often played with a ball while the female kept a cub under her paw.

- **Butterfly** *(hu die)* The symbol of joy and summer as it flits from flower to flower gathering nectar, the butterfly is sometimes thought of as a Chinese cupid.

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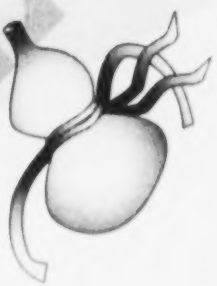
The eight immortals

- **Zhong Li Quan** He was the chief of the immortals. Sometimes fully clothed, he is usually shown with a bare, fat belly. His emblem is a *whisk fan* with which he is able to revive the dead. Sometimes he is shown with a peach.
- **Zhang Guo Lao** He was a famous magician who was often shown riding a white mule. When not needed, the mule is folded up and put into a wallet. To use the mule again, water was poured on the wallet and the mule became rideable. His emblem was a *bamboo drum* whose sound announced his arrival. He could make himself invisible.
- **Lu Dong Bin** A scholar and a hermit, his emblem was the *sword*, for he rid the world of monsters. He was also the friend and helper of the sick.
- **Cao Guo Jui** Patron of the theater, he wore court headdress and official court robes.



- **Li Tie Guai** He was always shown as a beggar leaning on a staff though he was not always lame and disfigured. His students thought he had died in a journey to Heaven, and they burned his body. When Li Tieh-kuai returned, he needed a body, and the beggar's was the first available. Li Tieh-kuai carried in his hand a *double gourd with smoke escaping* to symbolize his ability to leave his body at will.

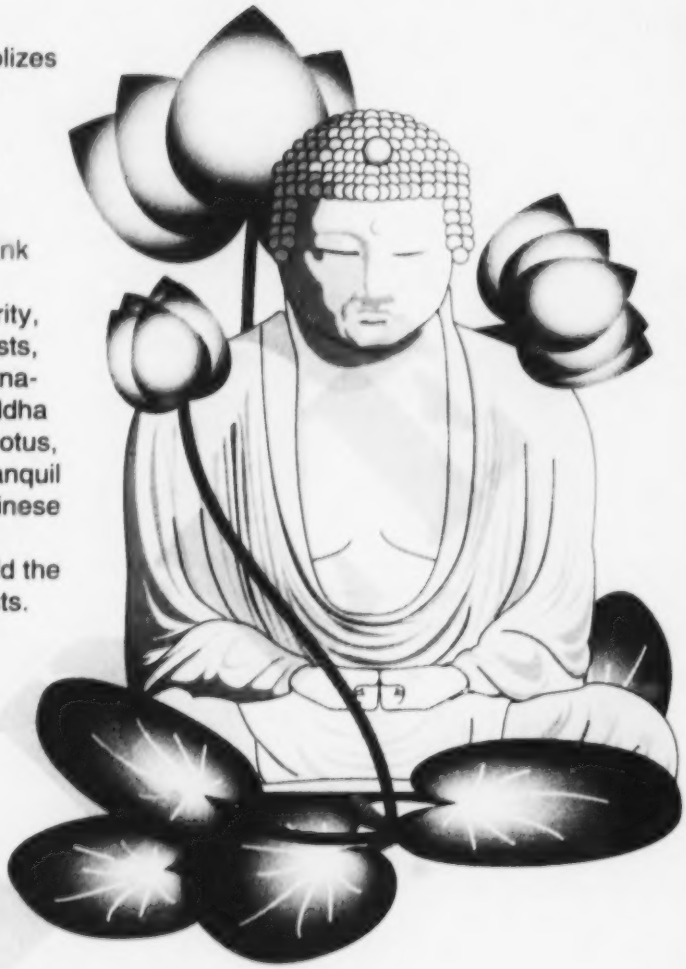
- **Han Xiang Zi** He could make flowers appear and blossom almost instantly. He was the patron saint of musicians, and he carried the *flute* as his symbol. Any money that came his way he threw upon the ground.

- **Lan Cai He** She was a woman shown with one foot in a slipper and the other bare. Her symbol was a *basket of flowers*, and sometimes she carried a wand or a fan.
- **He Xian Gu** She ate a magic peach and became immortal. Her symbol was the *lotus*. She helped and guided the women in the home.

Other gods

- **God of Longevity** This god had a smiling face and a gentle manner. He was often shown coming out of a peach in the company of the gods of wealth and happiness.
- **Kuan Yin, Goddess of Mercy** This goddess was often shown with a baby in her arms. Fishermen believed she watched over those in trouble on the sea. She is considered a Bodhisattva, or an Enlightened One who stays in the cycle of rebirth to help others reach enlightenment.
- **Zao Wang, Kitchen God** The Chinese believed that even the most ordinary of things had their own guardian spirit and they required offerings and sacrifices. Although the educated looked down on the practice, the women of the household took care of the kitchen god, just so he wouldn't take offense.

Other emblems



- **State Umbrella** symbolizes respect, authority, and dignity.
- **Pair of Fishes** symbolizes domestic happiness and wealth.
- **Canopy** symbolizes rank held over rulers.
- **Lotus** symbolizes purity, was sacred to the Taoists, and represented reincarnation to Buddhists. Buddha would be seated on the lotus, a favorite to grace the tranquil pools and lakes of Chinese gardens.
- **Jar**, often with a lid, held the ashes of Buddhist priests.
- **Conch Shell** symbolizes a prosperous journey. Whorls curved from left to right as did the curls on the Buddha's head.
- **Endless Knot** symbolizes long life because it has no beginning or end.
- **Wheel** symbolizes the Buddha's teachings; it was also known as the Wheel of Law, Truth, and Life.
- **Apple** symbolizes peace. It also was especially a gift of greeting.
- **Broom** symbolizes wisdom, insight, power to sweep away all difficulties and worries. Evil spirits are supposed to be afraid of the broom.
- **Cricket** symbolizes courage and summer.
- **Bats** symbolize wealth.
- **Colors:**
  - **Red** symbolizes wealth, commerce, fame, sincerity and marriage.
  - **Yellow** symbolizes emperor and the Chinese.
  - **Purple** symbolizes grandsons.
  - **Blue** symbolizes rank.
  - **Green** symbolizes lower rank.
  - **White** symbolizes mourning, children and purity.
  - **Black** symbolizes luck which attracts prosperity.
  - **Blue-green** symbolizes health, harmony, prosperity and youth.

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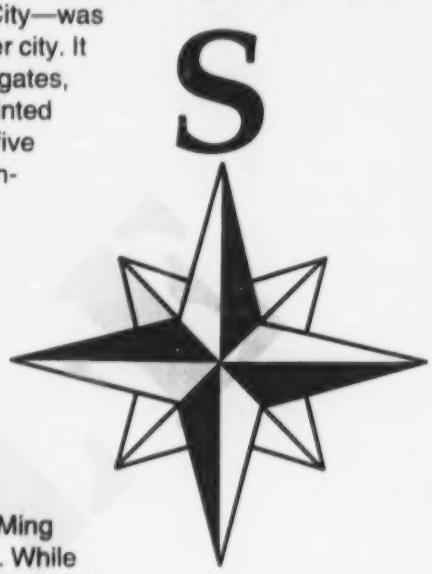
THE FORBIDDEN CITY

Historical background Beijing, meaning the Northern Capital, was a Mongol capital, but it was rebuilt by Emperor Yung-lo. He patterned it after the Sung plan of a city within a city. The inner Imperial City—the Forbidden City—was surrounded by the walls and buildings of the outer city. It was then itself surrounded by high walls and four gates, one on each side. (Chinese compasses always pointed south rather than north.) From the Meridian Gate, five bridges, representing the five virtues of Confucianism, cross the River of Golden Water.



Court protocol was extensive. The throne was on a raised platform. A reporting official had to perform three kneelings and nine kowtows. Any error would result in immediate beatings by palace guards. In later times, errors were sometimes punished by death.

... pausing after every **10** so the victim would recover enough to feel the next **10** ...

Hung Wu, the first emperor of the Ming Dynasty, was a cruel and vicious ruler. While eliminating his prime minister, he also executed anyone remotely connected to the minister either by family or business dealings—some 30,000 people. Many were tortured. One torture new at the time was to slice a person to death with 3,357 strokes, pausing after every 10 so the victim would recover enough to feel the next 10. Officials would faint if Hung Wu shouted at them. Many got in the habit of saying farewell to their families before going into an audience.

The Forbidden City was a city of color. The terraces on which the buildings stand are brilliant white. The wooden pillars supporting the roofs are a dull red from mercuric oxide, a chemical used in China to preserve wood for thousands of years. The walls are red and the roof tiles a brilliant yellow. The beams and supports are covered with intricate designs in blue, green, and gold where the Imperial dragon is prominently featured.

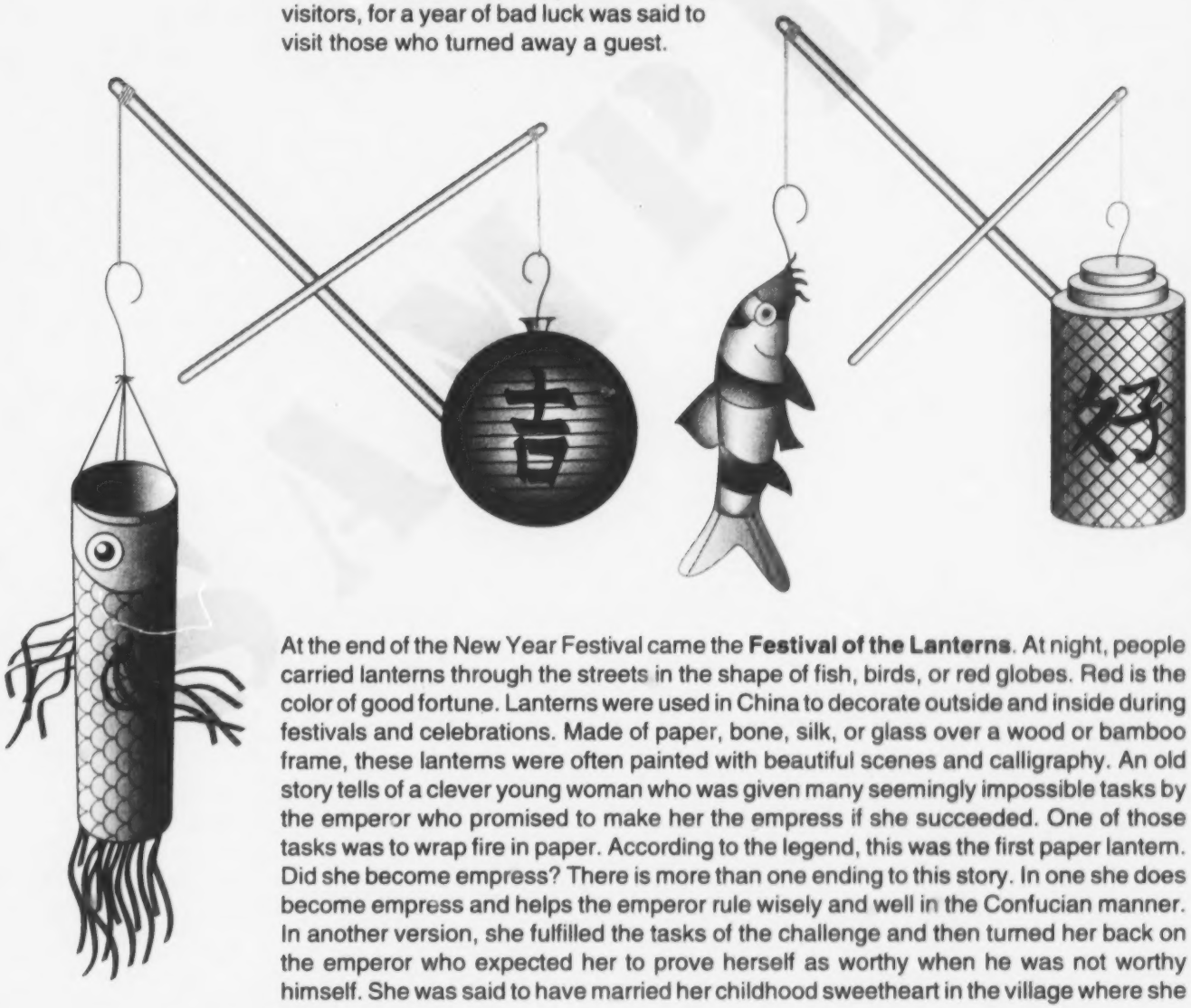
... about **75** halls ... ... of more than **9,000** rooms ...

The Forbidden City is just that—a city. It has about 75 halls, libraries, temples, palaces, and studios with more than 9,000 rooms. One-half mile wide by three-quarters of a mile in length, it spreads over 750 acres with 12,000 different sculptures. A moat 170 feet wide and a wall 35 feet high surround it. It was built as a supreme protection for the emperor, and most Chinese people have never seen the inside.

CHINESE FESTIVALS

Historical background The Chinese marked the beginning of spring at the end of January or the beginning of February with the **New Year Festival**. This 15-day festival was celebrated by the return to the ancestral home to share in feasts and exchange gifts with family members. The younger members of the family would honor their elders, and the elders would give money to the children. At this time the kitchen god, Zao Wang, was believed to go up to the Celestial Palace and report on how well the family was doing. To be sure he had sweet things to say, the kitchen god's mouth was smeared with honey.

The New Year was also the time of the Dragon, and a parade in honor of the Dragon and Lion was held. The dragon chased after the Pearl of Wisdom. This process was believed to represent the good luck, the happiness, and the generous spirit of this holiday. It was expected that each family welcome all visitors, for a year of bad luck was said to visit those who turned away a guest.



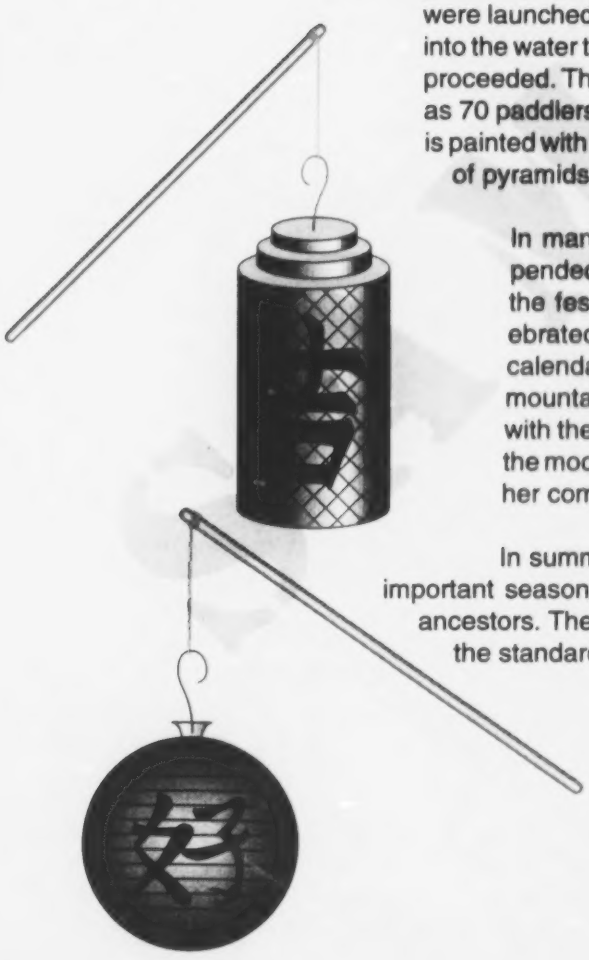
At the end of the New Year Festival came the **Festival of the Lanterns**. At night, people carried lanterns through the streets in the shape of fish, birds, or red globes. Red is the color of good fortune. Lanterns were used in China to decorate outside and inside during festivals and celebrations. Made of paper, bone, silk, or glass over a wood or bamboo frame, these lanterns were often painted with beautiful scenes and calligraphy. An old story tells of a clever young woman who was given many seemingly impossible tasks by the emperor who promised to make her the empress if she succeeded. One of those tasks was to wrap fire in paper. According to the legend, this was the first paper lantern. Did she become empress? There is more than one ending to this story. In one she does become empress and helps the emperor rule wisely and well in the Confucian manner. In another version, she fulfilled the tasks of the challenge and then turned her back on the emperor who expected her to prove herself as worthy when he was not worthy himself. She was said to have married her childhood sweetheart in the village where she grew up.

The **Qing Ming Festival** in April is a time to honor the ancestors. White is the color of mourning in China—as seen in the poem "Meng Jiang Nyu":

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

At this time people would clean up and decorate the graves of their dead by pulling weeds and planting flowers. They would also burn incense. Because Meng could not fulfill this duty when her husband was buried in the Great Wall, the poem admonishes her to hide her eyes in shame.

The **Dragon Boat Festival** is a celebration that comes from a tragedy. The politician and poet Qu Yuan in 288 B.C., upset over the corruption of the government, threw himself into a river in southern China. Since he was loved and respected, people wanted to find his body to give it a proper burial. Boats were launched and rice thrown into the water to keep the fish otherwise occupied while the search for his body proceeded. This search evolved into a boat race. Each boat can hold as many as 70 paddlers. The prow becomes a huge dragon head, and the entire boat is painted with bright, lucky colors. The participants eat rice cakes in the shape of pyramids, sound gongs, and wave flags to cheer on their team.



In many cultures there is a harvest celebration. Early societies depended heavily on a good harvest and celebrated the event. In China, the festival of thanksgiving is the **Harvest Moon Festival**. It is celebrated on the night of the full moon in the eighth month of the Chinese calendar, a lunar calendar. People carry lanterns to the top of hills and mountains to give thanks for the harvest. Sometimes they burn papers with the images of a toad and a rabbit on them to send good wishes to the moon, to Chang E, the selfish and regretful wife of Yi the Archer, and her companion, the rabbit in the moon.

In summary, the festivals of China bring people together to celebrate important seasons of the year and common bonds, such as respect for their ancestors. The traditions of the culture unify the Chinese people as much as the standardization of language and weights and measures.

CHINA
(Sung Hsing)

A simulation of ancient Chung Kuo, the world's most ancient civilization

SAMPLE

Student Guide

THE CHINESE UNIVERSE

Cardinal Directions • Colors • Animals • Seasons • Numbers

For the ancient Chinese, the earth and sky were seen as parts of a whole and were not to be thought of as separate. They were born from a cosmic egg of existence, or Chaos, which included both the Yin and the Yang. The dark, heavy elements (Yin) became the earth; the light, clear elements (Yang) formed the sky. With the help of four animals—the Dragon, the Phoenix, the Unicorn, and the Tortoise—the legendary being of creation Pan Ku, also born from Chaos, spent 18,000 years creating the remainder of the universe. According to the ancient Chinese view of the world, man was essentially good, and the tiger was the lord of all animals.

The earth rested on a flat, square platform where subterranean life forces resided. Over the earth a canopy of Heaven was inhabited by powerful spirits and studded with stars that determined human fate. An ancient tale written in the first century A.D. by Wang Chung tells how man came to be.

> There was a dragon-tailed goddess, Nu Kua, who thought the world a marvelous and beautiful place, but she was quite lonely. She sat down by a river and trailed her fingers in the water thinking about her sadness. She scooped up some mud from the bottom and formed a small figure with legs. It began to laugh and dance around, pleasing Nu Kua greatly. She decided to populate the world with her creation. She worked all day and again the next morning before realizing what a difficult task she had set for herself. By using her magical powers, however, she solved the problem. She picked up a vine and dipped it into the mud. She then whirled it about, flinging everywhere bits of mud which became little people as they touched the ground. It is said the people formed by Nu Kua's hands became the wealthy and privileged of the world, while the people from the flung bits of mud became the ordinary peasants.
>
> Later, two gods threatened all she had made when they fought and broke a hole in the sky. Great chasms opened in the earth with fire and water pouring forth causing a flood to cover the surface of the world. Nu Kua grieved to see her people suffer, so she quickly set to repairing the damage. She first smelted and refined five colored stones with which to repair the blue sky. She cut off the legs of a giant sea-turtle to stand as four sky-poles. But since the sky has a hole in the northwest, the sun and moon move through it there. And since it has a hole in the southeast, the hundred rivers pour through it there.

WANDA BARAL received her B.A. in history from California State University, Long Beach, and her M.A. in education from San Francisco University . She has been teaching grades four to eight for 20 years in Huntington Beach, California. Wanda also authored RENAISSANCE and coauthored ROMANS for Interact. Wanda lives in the quiet community of Fountain Valley with her Welsh terrier Rusty.

MARCIA SARGENT received her B.A. from the University of the Pacific in Stockton, California. She has been teaching for eight years in Lake Forest, California. When not haunting museum shops, Marcia seeks balance and harmony at home in Mission Viejo with her husband, three daughters, a golden retriever, an African gray parrot, and three cats.

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The ancient Chinese believed the universe could be shown in a geometric design and incorporated into the plan of a palace, the layout of a garden, or in the building of a holy shrine. They studied the patterns of the universe as a guide to the natural order of the world in which they lived.

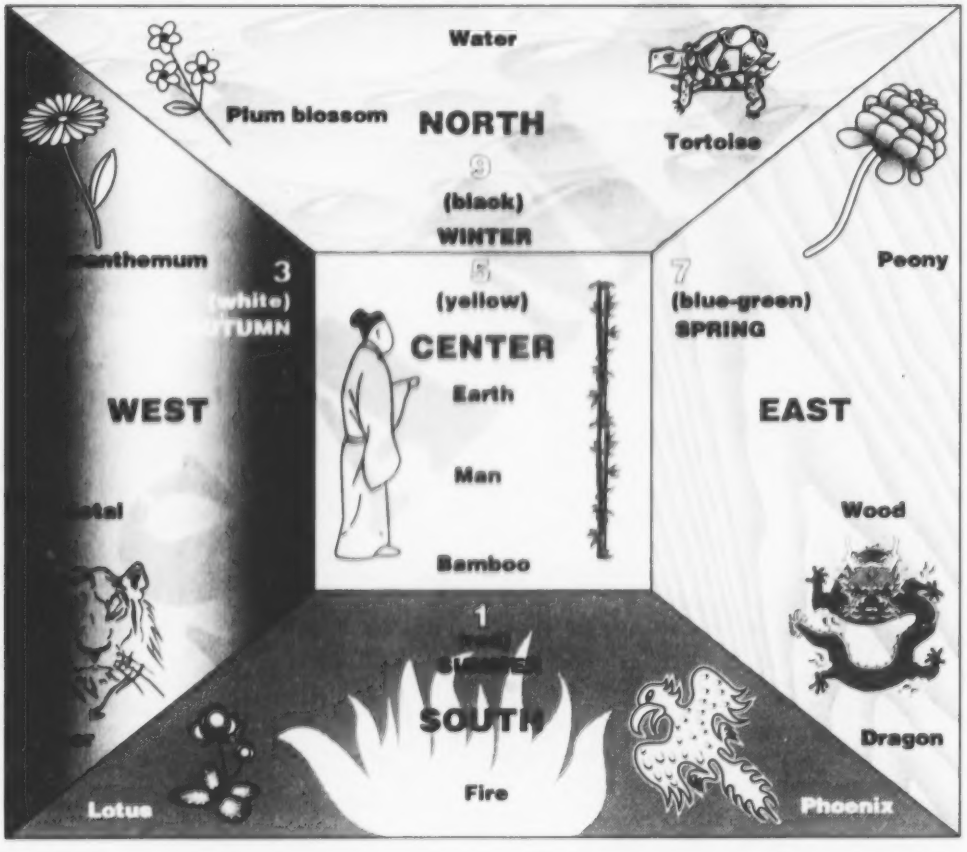
The earth itself was divided into nine regions, each with its own characteristics. Another ancient myth tells how a magic diagram of the earth appeared on the shell of a tortoise at the command of Heaven at the Lo River, a tributary of the Yellow River. Each square had a number and, when added, the numbers in each row equaled 15. This was sometimes called the "Nine Mansions." Today these squares have come to be known as "Magic Squares" because any row of numbers—across, down, diagonally—will add up to 15! (You can do this with other numbers, too.)

The Nine Mansions

4	9	2
3	5	7
8	1	6

A Magic Square

However, the flat, square earth also had mountains. The ancient Chinese saw these mountains as connections to Heaven, particularly the five mountains at the Five Cardinal Directions: North, South, East, West, and Center. They were the sacred mountains which led heavenly energy to the earth for the good of all. The eight Immortals or Xian were believed to live in these mountains. They were said to have magic powers such as raising the dead with a wave of their fan and turning objects into gold. Mt. T'ai in the west was traditionally the most important of the sacred peaks. Ancient rulers would go with their entire court to renew their connections with Heaven, believing they thereby strengthened inner powers, lengthened their lives, and started periods of universal peace.



Associated with the Five Cardinal Directions were the Five Activities: Earth, Water, Fire, Wood, and Metal. There were also the Five Primary Colors and the Five Sacred Animals. The Four Seasons were each assigned to a different activity or element, except the Earth because the Earth represented all seasons.

The Chinese believed one kept harmony in the universe by balancing the Yin and the Yang and paying attention to the proper order of the world. Harmony and order kept disasters from occurring and brought forth good fortune.

SUNG HSING ORGANIZATION

Your clan is named after the Sung Dynasty (circa A.D. 960-1279). This was an age of high culture in figure painting, poetry and calligraphy. Seaborne trade flourished and Genghis Khan ruled China.

SUNG

Banner Your group will need to construct a vertical banner as a type of group "flag." This banner will be a display of your Hsing's unique qualities and symbols. Most of the information you'll need is provided in the research sheet provided below, but you may want to use your classroom library as an additional resource. The banner should be neat, artistic, colorful, and accurate. Be sure that *all* members of your Hsing participate in this activity. Your teacher will provide you with the materials you need for this project. Your group will also need to be able to explain what the quote means in the section Number.

Family The family clan in China was very important. All land was clan property and could not be disposed of without the permission of all the heads of the family's branches. Thus, many families held the same land for more than 700 years. Land was regarded as the only safe investment and ownership was a mark of social status. A prince or lord in feudal times could only maintain his rank if he held control over land where a shrine to his ancestors was kept and rituals were performed. The registers naming all members of that clan were kept at the temple. Some of these records ran back more than 1,000 years. The ancestral temple or shrine was also the location of the clan school, which provided education for its members whether rich or poor. There was great advantage to this as members could rise to positions of wealth and power and provide opportunities to other clan members.

Chinese universe Your hsing's position in the universe is east. Other aspects are:

- **Element** Wood was associated with the ministry of agriculture. Find out which hsing's element is earth. Your hsing can overcome theirs.
- **Sacred animal** The five-clawed dragon, often portrayed guarding the Pearl of Wisdom, symbolized the Emperor, guardianship, wisdom, strength, happiness, good fortune and the life-giving force of water. Born in the year of the dragon, you are healthy, energetic, and a good listener. When the God of Rain breathed, he brought clouds. When dragons played among these clouds, chasing a pearl, they caused Spring's rain and thunder. From his claws came jolts of lightning and from his scales the bark of trees. In winter he buried himself in the mud at the bottom of the sea. This Divine Lord of Waters inhabited every river, lake, sea and lived high in the sky with the rain clouds. The Chinese dragon had the camel's head, the stag's horns, the demon's fierce eyes, the snake's neck, the eagle's claws, the tiger's pads, the bull's ears, the cat's long whiskers, the wisest of sages' beard, the fish's scales (usually gold), 117 of which are imbued with the good's powers and 36 with the evil's powers. It can make itself as small as a silkworm or large enough to overshadow the world. They embodied the generous spirit of the New Year's festival as demonstrated in the traditional Dragon Dance.
- **Color** Blue-green is the color of health, harmony, prosperity, and youth.
- **Number** Seven is the number of the East. In the *I Ching*, an ancient Chinese book used as an oracle of fortune and a dispensary of wisdom (somewhat like astrology except using specialized coins), the seventh hexagram is An Army. "If an army is to be upright it is auspicious to have mature people. An army is a group; to be upright is to be correct. Those who are able to employ groups correctly can thereby become leaders. When strength is centered it is responsive; action is obedient." Your group should be able to explain what this quote means.
- **Season** Spring.
- **Flower** The Peony, with its large red petals, is known as the "King of the Flowers."

Note:
Use the strengths of your hsing to bring about the actions necessary to win the Mandate of Heaven. Brainstorm what those strengths are.

CIVIL SERVICE RUBRIC

A note about rubrics: A rubric is a kind of scale or standard by which something or someone can be evaluated. It describes the quality of work or behavior so that the scoring is always consistent and therefore fair. The advantage is that with a rubric you always know the criteria that will be used to judge your work. It is easy, therefore, to change your performance to attain the level of achievement you want. Simply become familiar with what the rubric says and work toward that level. The following is the rubric that will be used to evaluate your personal work and behavior as well as your hsing's. This rubric is based on the Chinese definitions of the quality of a person's life actions and the ancient laws of the mandarins.

Superior

5 Superior person

- The superior person is exacting of himself, taking great care to be accurate and meticulous about his or her responsibilities.
- The superior person is truly courteous to all and is calm and at ease with self-disciplined ways.
- The superior person is most careful to be respectful of the wisdom of elders and those of position or rank.

Honorable

4 Honorable person

- The honorable person covets the reputation of being slow in word but prompt in deed when it comes to his or her responsibilities.
- The honorable person respects elders and avoids quarrels and legal actions as often as possible.
- The honorable person is positive in dealings with others.

Virtuous

3 Virtuous person

- The virtuous person is ready to admit mistakes and works to amend errors.
- The virtuous person takes as much trouble to discover what is right as a lesser person takes to discover what will pay.
- The virtuous person takes it upon himself/herself to make the contributions that are expected.

Humanity

2 Person of humanity

- The person of humanity demonstrates kindness and respect to others.
- The person of humanity does not do unto others what he or she would not want done to himself/herself.
- The person of humanity is modest and conducts himself/herself in a more or less responsible manner although sometimes this person needs to be reminded of the virtues of self control.

Common

1 Common person

- The common person is exacting of others while lax of himself.
- The common person is one who learns but does not think and so is lost.
- The common person is one who thinks but does not learn and so is a danger to himself or herself and others.
- The common person is small and fretful and ill at ease with responsibilities.

To be remembered by all: First and foremost, be faithful to your superiors. Keep all promises. Refuse the friendship of all who are not like you in honoring correct behavior.

THE GINSENG MAIDEN

Prologue Once upon a time on the slopes of Phoenix Mountain in the south of China, there grew many ginseng plants or *ren shen.* Known for thousands of years as a medicinal herb, legend has it that long, long ago ginseng did not have healing powers. This is a mythical story about how ginseng came to acquire its ability to replenish the "chi," or life-force. This is the story of the Ginseng Maiden.

There once grew an unusually large ginseng plant on Phoenix Mountain which grew bigger and bigger until one day, after hundreds of years, it suddenly opened like the cocoon of the silk worm and a young maiden emerged. Her skin was white like the flower of the ginseng plant, while her lips were red as its berries. Strangely, she had the mark of a five-lobed leaf on each of her shoulders. Just as the taste of the root, she was sweet and warm in her nature and she was full of energy.

Since this maiden was transformed from ginseng, she had neither father nor mother. She lived on the mountain and kept as her good friends sheep, rabbit, pheasant, squirrel, deer, and peacock. They all called her the Ginseng Maiden.

They all lived simply and in harmony with each other. The maiden denied nothing to them, though they made no claims upon her. She fed them when she was able and they brought food to her as they were able. They treated each other as they would be treated. Their needs were simple and they were content.

One day the sheep, the rabbit, the pheasant, the squirrel, and the deer went down the mountain while the Ginseng Maiden and the peacock stayed home to dry slices of pear. Suddenly it began to rain. She hurried outside to collect the pear slices and then went to the bottom of the mountain to take her friends an umbrella. When she arrived she found that the heavy rain had caused her friends to become seriously ill. They lay listlessly in the mud, coughing in a weak and pitiful manner. The Ginseng Maiden and the peacock were very worried. Overhead, black dragons were playing in the storming clouds and chasing a gleaming pearl as thunder crashed and lightning forked. They appeared to be laughing at the puny beings below as if deliberately making things hard for them.

The Ginseng Maiden wept with fear for her friends while she worked to move them to a dry spot under the *wu t'ung* or Chinese Parasol tree. As it happened, a phoenix was in the branches above them, the *wu t'ung* tree being a favorite resting spot. Phoenix flew up into the sky above them, chased away the dragons and, as the sun shown through the clouds, said amiably, "Don't worry, my children:

What is fragile is easily shattered.
What is small is easily scattered.
Tackle things before they have appeared.
Cultivate peace and order before confusion and disorder have set in.
A tree as big as a man's embrace springs from a tiny sprout.
A tower nine stories high begins with a heap of earth.
A journey of a thousand leagues starts from where your feet stand.

The phoenix continued, "There is an Eighty-Year-Old Immortal Sage who lives on the other side of the Gold Spring River. He knows medicine and will surely be able to help you."

Having heard this the Ginseng Maiden was very pleased. She determined to leave as soon as she could. The peacock vowed to stay and do what he could for their friends in her absence. She took with her a basket of rice cakes, dried pears, and bean curd. She put on her feet a pair of straw shoes the rabbit and sheep had woven for her in better times. The deer, who lay quietly on the earth, gave her one of his horns, for even in those days horns from animals were known to have special powers to protect from danger. The peacock gave her one of his feathers, its colors glowing green, purple, and blue. Then the Ginseng Maiden went on her way.

She walked on and on down the mountain for several days until she came to a chasm flooded with the water from the rains. "No matter how difficult, I must find the sage," she thought, and called out to the waters. "Why do you impede my progress? I am not in your way."
"It is our nature to flood this time of year. This is the way we have flowed always," splashed the waters.

Ginseng Maiden knew this must be true, but she still needed to get help for her friends. As she thought of them, suddenly the peacock feather floated out of her basket and grew larger and larger until it was large enough for the maiden to sit on. She climbed on and suddenly flew over the waves and over the chasm, over mountains and over rivers until the feather wafted softly down on a meadow covered with flowers, birds, and trees like a fairyland. Then she heard a call for help from one of the trees. Not willing to stand by while others needed her, she moved toward the sound. In a tree she saw a swallow nest of baby sparrows threatened by a large snake.
"Stop! Leave the small sparrows alone!" she cried.
"It isss my nature to eat the sssmall and helplesss," spoke the snake.
"That must be true," the Ginseng Maiden agreed, "but it is my nature to care for the weak and helpless."

The deer horn in her basket glittered in the sunlight and the maiden noticed how the snake's eyes were drawn to watch it. She took it out of her basket and it shone so brightly the snake could hardly open its eyes. Not aiming to hit him or hurt him, she threw it at him, and he escaped quickly into the forest.

The swallows were grateful but the Ginseng Maiden would take no credit for herself. She inquired about the Immortal Sage. They told her she was quite close: follow the Gold Spring River and you'll find him at the far edge of the forest.

She left the swallows and continued on her journey. At the bank of the river she saw a fish which had been swept ashore and now lay panting. She placed the fish gently back into the river. Flapping its tail, it tried to thank the Maiden but she told him, "Now you are where it is natural for you to be. Do not thank me. It is good to help others."

The Ginseng Maiden needed to cross the river but she could not for the water was too deep and turbulent. As she pondered what to do, two sparrows came carrying a large lotus leaf in their beaks. The leaf grew larger and larger until it was the size of a small boat. The Maiden understood, thanked the swallows, and climbed in. Much to her surprise the leaf boat went directly across the river. Though the water flowed fast, the lotus leaf boat sailed steadily, for the little fish and his companions guided and protected its way until it soon arrived on the opposite shore. The maiden bid the fish farewell and climbed out of the boat.

Just then she saw an old man standing before her. He had a long white beard and was holding a fan. The Ginseng Maiden guessed the man must surely be the Eighty-Year-Old Immortal Sage. He welcomed her and after hearing of her journey he was moved by her spirit of benevolence and gave her a bottle of elixir. "Take this with you. It can be used as medicine, even for those who are near death."

The maiden took the elixir bottle and returned to Phoenix Mountain. Her ill friends were given the elixir to drink and they recovered quickly. Later, the Ginseng Maiden sprinkled the elixir on all the ginseng which was drying out in the now-hot weather. From that time on all ginseng plants have had strong medicinal powers, all because of a Ginseng Maiden who helped others. As Lao-Tse said,

> The Sage rears them, but lays no claim on them.
> He does his work, but sets no store by it.
> He accomplishes his task, but does not dwell on it.
> And yet it is just because he does not dwell on it
> That nobody can ever take it away from him.

Chinese virtue:

Benevolence or "Jen." The essential kindness one person shows another. "Do not do to others what you would not want others to do to you." (Confucius)

CHINESE CALLIGRAPHY

It is said, the first of the Ten Great Kings, Fu Hsi (2800 B.C.), was sitting on the banks of the Yellow River pondering how he could convey his thoughts about the universe so that all could understand him, even those born after he died. A unicorn (qilin) came out of the river. On his back were magic signs that Fu Hsi carefully copied. From these symbols and his knowledge of the stars he created the first Chinese written language. Presumably he then passed on this knowledge to others so that they might read his thoughts.

Historical background Historically, Chinese writing was developed almost 4,000 years ago during the Shang Dynasty (c. 1766-1122 B.C.). The earliest known writing was in the form of inscriptions found on bronze vessels, tortoise shells, and animal bones. These shells and bones became known as "oracle bones," for people used them to foretell the future by interpreting the cracks that formed when they were heated. In this way predictions were made about the best times to plant crops or to invade neighboring kingdoms.

SUN MOON

The ancient script was based on pictures or pictograms, where each character represented an idea, a whole word. The pictograph often looked like the object it was made to represent. Over time the images became more and more stylized. Characters were combined to express more complex ideas. For example, "sun" and "moon" were used together to show "bright." With one character standing for one word or idea, many characters were needed to communicate. The character ideas were read starting in the top right-hand corner and reading down, then moving to the top of the next column to the left, and so on. Writing was at first known only to those in the priestly class. These priests later became the Chinese scholars who produced the major philosophies of China.

To read well, 5,000 to 10,000 characters had to be understood. Scholars were expected to be able to read the classics (more than 10,000 characters), write poetry, paint and write beautiful characters (the art of calligraphy), and to pass the Civil Service exam. A student had to memorize more than 3,500 characters to read a simple novel! In 1716, during the reign of Emperor Kang Hsi of the Qing Dynasty, the famous Chinese dictionary appeared with 47,000 characters listed and defined. (This predated by several decades the first English dictionary written by Samuel Johnson.)

This complex writing had a great advantage. The characters encoded meaning so Chinese speaking different dialects could still read one another's words. Because of this, ancient Chinese texts do not require translation and are easier to read than those of the western world.

When westerners first came to China in the 1600s, they tried to convince the Chinese to adopt an alphabetic system. In response the Chinese suggested that westerners adopt the Chinese characters so everyone could read everyone else's language! Emperor Qin Shihuangdi's standardization of the written language has unified China throughout history more than the Great Wall he built ever could.

To the Chinese, writing was not only a means of communication between people but also a way of expressing the spirit of the universe and an effective way to cultivate one's own inner strength and morality. To write was a supreme art form, a part of the process of creation, and it demonstrated the principles of life itself. Just as the universe was created out of a single egg of chaos, so could a single brush stroke contain the whole of nature and humanity. Thus, every character came from the first brushstroke. The importance of the unity, the oneness or "Tao," was reflected in many different areas of Chinese culture. Oneness represents the system of law which governs the universe, an essential for harmonious living.

one 一

two 二

three 三

Tao gave birth to One,
One gave birth to Two,
Two gave birth to Three,
Three gave birth to all the myriad things.

All the myriad things carry the Yin on their backs and hold the Yang in their embrace,
Deriving their vital harmony from the proper blending of the two vital Breaths.

(Lao tse, *Tao te Ching*)

Since everything came from the One, everything—leaf, tree, humans—contained within them the seed of the whole. Thus the Chinese believe that everything comes from the same beginning.

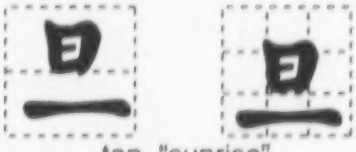
Each Chinese character had its own particular "stroke order." If the stroke order is not followed exactly, the character is considered to be inharmonious.

The seven kinds of strokes are called the "seven mysteries." Each one must be made with a certain movement of the hand and arm. Horizontal and vertical strokes, sweeping right and left strokes, dots, hooks, and diagonal strokes— all must be practiced over and over by students in order to become proficient. To become a master takes someone a lifetime. The character for eternity, yung, incorporates each of the seven mysteries in its seven strokes.

1) 2) 3) 4) 5) 6) 7)

Good characters were judged by four qualities: *bone*, or boldness; *flesh*, the width; *blood*, the consistency of the ink; and *muscle*, a subjective quality that existed only if the others did.

ti, "earth"



tan, "sunrise"

In addition it was important that the placement of the character be in a nine-unit square the same as the earth. If the character could be halved or quartered in this grid, the balance would be considered inharmonious.

Calligraphers also needed to avoid the Seven Defects, each with its own epithet. *Examples*: "wasp waist," "ox head," or "mouse tail." The presence of any defect would result in a flawed character.

wasp waist ox head bamboo section stork leg mouse tail

Calligraphy, the Chinese believe, can express the "Tao." The art of calligraphy is to let the spirit (the life force or "chi"), guided by the heart, move the brush.

one 一

two 二

three 三

four 四

five 五

six 六

seven 七

eight 八

nine 九

ten 十

HOW TO CHOOSE A CHINESE NAME

Historical background Nobles in China, starting during feudal times, used clan names as surnames and always married outside their hsing (clan). This practice was adopted by commoners as well, although they sometimes took their surnames from their family's home region, an office held, or from a city or town name. The Chinese were the first people to pass the father's surname to children, both male and female. The Chinese, however, never used a surname that was ended in "son," which became common practice in the West (i.e., Williamson, or son of William).

There were no common first names in China. Every child had a personal name so distinctive that it could not possibly be confused with that of any other child; as a result, their place in the family could be easily determined. This naming process was very important during ancestral rites and ceremonies. Such personalized first naming was accomplished in various ways. A family might name the first son Lu Pao, the next Lu Chu. As a result, all boys with Lu as part of their name were clearly part of the same generation in one family. Another way was to give each child a name written with only a slight variation.

The second major method was favored by scholars. As a personal name the first child would be given two consecutive words from a well-known classic text. The next child would be given the next two words from the same sentence. Some children named this way had some very odd names such as "He Says" or "Stays At."

Commoners tended to use simpler methods, often resorting to numerals. A ninth child of the Song family would be called Song Jiu (Song Number Nine). If the commoner was related to a powerful clan, the clan leaders would sometimes select the name of the child.

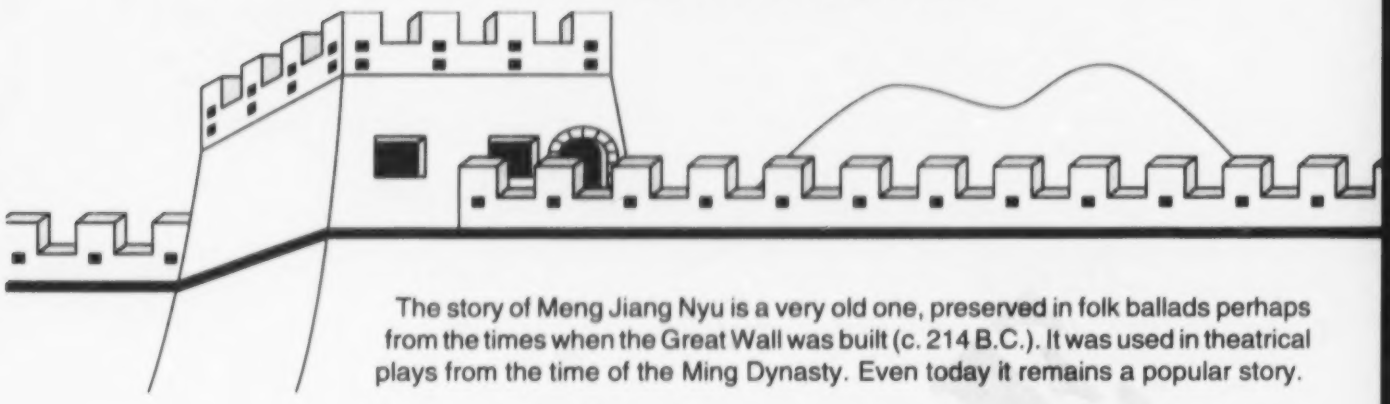
Directions for naming clan members: Your surname will be the name of your clan. In China the surname comes first. Next your name will include the number of your rank in your family. As the rest of your personal name, you may pick a Chinese word or words that may have meaning for you. For example: If you belong to the Ming clan, your surname will be Ming. If you are the fourth born, your next name will be Si. You then might choose Ying meaning "brave" and Hu meaning "tiger." These last two are put together. Thus your name is Ming Si Ying-Hu, (Ming's Fourth Brave Tiger) or "Fourth Brave Tiger of Ming."

Ming	道	Ming's
Si	四	Fourth
Ying	英	Brave
Hu	虎	Tiger

*(**Note:** Your actual birthday will be used to determine your rank in your Chinese family. If your birthday is before all others in your group, your rank number will be one or "yi" and, thus, yi becomes part of your name.)*

Clan names	Family numbers	Chinese words		
Zhou	1: yi (yee)	beautiful: mei	fish: yur	mouth: kou
Tang	2: er (uhr)	big: dah	forest: lin	ox: niu
Han	3: san (sahn)	bird: niao	gentle: shun	rain: yu
Sung	4: si (suh)	brave: ying	good: hao	rat: shu
Ming	5: wu (woo)	bright: ming	graceful: en	sheep: yang
	6: liu (lyo)	burning: yan	happy: fu	sun: ri
	7: chi (chee)	crystal clear: jin	horse: ma	tiger: hu
	8: ba (bah)	day: tien	insect: chong	tortoise: gui
	9: jiu (jo)	deer: lu	kind: jen	tree: mu
	10: shi (schur)	dog: quan	little: xiao	water: shui
		dragon: long	moon: yue	wise: chih
		fire: huo	mountain: shan	wood: mu

MENG JIANG NYU



The story of Meng Jiang Nyu is a very old one, preserved in folk ballads perhaps from the times when the Great Wall was built (c. 214 B.C.). It was used in theatrical plays from the time of the Ming Dynasty. Even today it remains a popular story.

As the tale is told, Meng and Wan Chi-liang were newly wed when soldiers came suddenly and forced him to leave his home to work on building the Great Wall far to the north. This version of a sad song from the story is about one year in Meng Jiang Nyu's life as she waits either for Chi-liang to return or for word of his fate.

"The Great Wall claims its due ..."

Meng Jiang Nyu, your lantern's calling
Swung beside the cottage door—
Red while evening's tides are falling,
New Year shines for you no more.
The Great Wall claims its due,
Meng Jiang Nyu, Meng Jiang Nyu.

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

Now the silk worm like a maiden
Gauze of priceless fabric weaves.
Sisters with their baskets laden
Seek the fields to gather leaves.
Strangely glints the fallen dew
Leaves and tears for Meng Jiang Nyu.

In the fifth moon plums grow yellow,
Tender sprouts of rice appear:
When the flooded fields are mellow
For the coming harvest cheer.
Precious floods in other fields—
Tears alone your harvest yields.

Listen! The rushing geese fly over,
Far beyond our gates away—
Errant wishes winging over,
Wishes white and wishes gray,
Bid good-bye your fading hopes,
Earth bound mortal, Meng Jiang Nyu.

Full at last the harvest bin,
Overflows the threshing floor,
Every household gathers in
Taxes to the palace door.
What of you, O Meng Jiang Nyu?
What of husband, Wan Chi-liang?

Tired of waiting and worried about her husband's fate, Meng Jiang Nyu realized that winter would be harsh in the north with only the simple clothes her husband was wearing that awful day. So she set off to take Wan Chi-liang a quilted jacket, pants, and warm boots. The journey was long and perilous. But because of her honorable devotion to her husband and perseverance in the face of many difficulties, she was helped by immortals in the guise of animals and birds. Meng finally reached the wall.

Meng Jiang Nyu discovered her journey to bring warm clothes was of no avail: her beloved husband had died from the terrible conditions while working on the Great Wall and his bones had been buried in the Great Wall itself. She could not even return them to the home of his ancestors.

> "... broke open the wall, exposing tens of thousands of bones."

She called to the heavens in her grief, and a bolt of lightning broke open the wall, exposing tens of thousands of bones. Meng cut herself and bled on the bones to discover those of her husband. Since she and Wan Chi-liang were of one heart, the blood only soaked into his bones and ran off any of the others. She gathered the bones of Wan Chi-liang to take them to be put into the ancestral shrine.

The emperor, Qin Shihuangdi, heard of the wife who showed such great loyalty and ordered her to be brought to him. When he saw her, he became greedy and wished for her beauty and loving heart to be devoted to himself. Consequently, he ordered her to marry him. She agreed only if he would fulfill three conditions. First there was to be a 49-day funeral feast in honor of Wan Chi-liang. Second, the emperor and all his court should attend the ceremonies. Third, an altar 49-feet high should be built by the water where she might make offerings to her dead husband.

He agreed and all was done as she asked. But before the wedding, she climbed the altar for Wan Chi-liang overlooking the Bohai Sea, cursed Qin Shihuangdi for his selfish cruelty in taking men from their loved ones, and then threw herself into the sea to drown.

The emperor was so angry he ordered that her body be taken from the waters and cut into tiny pieces, and her bones be ground into dust and cast back into the sea. Immediately upon hitting the water, the pieces turned into little silver fish that can still be seen today where the Great Wall of Qin Shihuangdi meets the eastern sea.

THE GREAT WALL

"...2,500 miles flat–or 1,500 miles straight–or more than 3,700 miles up and down and arou

Historical background Like a giant dragon, the Great Wall winds its way up and down steep northern mountain ranges half way across China, more than 2,500 miles—or 1,500 miles as the crow flies. Built to protect against attacking nomads from the north, it is a symbol of the enduring strength of China's unity. Today the Great Wall starts at Shanhaiguan in Hebei Province in the east. To the north, at this point, loom the Yanshan Mountains and to the south lies the Bohai Sea. The wall rises and falls with the contours of the land for more than 3,700 miles (if you were to travel by foot or vehicle). It is the longest structure ever built and the only work of man visible from the moon.

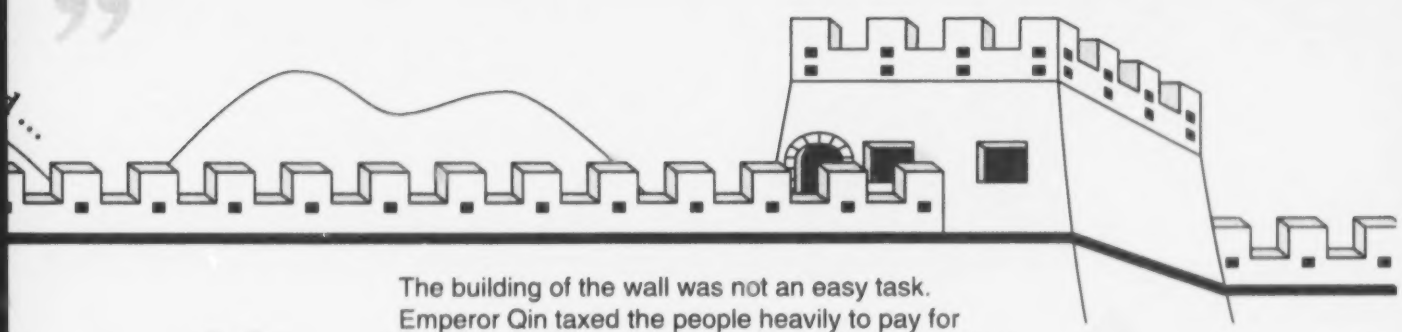
During pre-Imperial China, several northern states with borders next to the steppes began building wall fortifications as a way of protecting themselves from the nomad raiders on horseback known as the Mongols. These invaders were highly skilled horsemen who could travel for days at a time with little rest. In battle they could ride at top speed with both hands free for the use of their weapons. They were so effective as warriors that in the fourth century B.C. one king of Zhao even told his people to dress in the trousers of the Mongolian cavalry in order to confuse the enemy. The solution of the feudal state Qin, shortly after 300 B.C., was to build a long wall that would later become part of the First Emperor's Great Wall.

Walls could be found everywhere in Chinese civilization. Every city had its surrounding wall. Within the city, walls divided houses, compounds, sections, and districts. Gates and watch towers controlled who could enter and leave. This ability to control entrances and exits from one section to another helped maintain the authority of each lord and his officials. It is therefore not surprising that the First Emperor constructed a much larger version of these city walls to separate the ordered Middle Kingdom from those he thought of as the barbaric, uncivilized tribes of the steppes, the Xiongnu nomads.

Zheng, or Qin Shihuangdi *(chihn shee hwahng dee)* as he later renamed* himself, the First Emperor of China, was crowned the king of the feudal state of Qin in 246 B.C. at the age of 13. For the next 25 years he used his troops against one state after another "as a silkworm devours a mulberry leaf" (Sima Qian) until the "Tiger of Qin" overran Qi and became ruler of all China in 221 B.C.

The First Emperor not only brought together under his rule many feudal states; he also unified the systems of weights and measures, money, and, most important of all, the writing system. Starting in 214 B.C., he also joined together a number of defensive walls to create the Great Wall. Besides protect against enemy invaders, this wall was meant to keep in the peasants who might want to leave his unified empire.

* Zheng renamed himself. The beginning of his name he took from the state where he was first king, "Qin." To show his supremacy over the kings he had dethroned, he included "Shi" meaning "First," and "Huang" which means "Sovereign." Then he added "Di," which means "Emperor." The character for "Di" contains within it a connotation of divinity, or at least implies the favor of the gods. The First Sovereign Emperor of Qin ... Qin Shihuang Di.



... a forced labor crew of **700,000** men ...

The building of the wall was not an easy task. Emperor Qin taxed the people heavily to pay for this ambitious building project. He had a forced labor crew of 700,000 men brought from all over China. Some of the laborers were criminals, troublemakers, or enemies of the emperor. Others were musicians, teachers, writers, and artists dragged from their homes at any hour of the day or night. Up to 300,000 soldiers guarded the prisoners at any one time. Thousands died on the journey to the wall for they had to travel hundreds of miles across rivers and mountains with little food and clothing that did not protect them from the cold. During this time the people were not important as individuals, rather being thought of much like beasts of burden. During the many years of constructing the wall, thousands more died from accidents with heavy stones or from cold and hunger. Their bodies were simply thrown into the wall where they had died and no markers were placed on these gruesome graves. The Great Wall project took Qin's workers 10 years to finish. It was completed in 204 B.C.

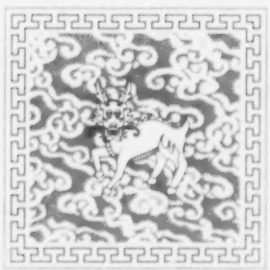
The wall is built of half-ton stone slabs and giant bricks weighing 40 to 50 pounds each. The average height of the Great Wall is 30 feet, but it varies from 20 to 50 feet. The side facing toward China is lower but still difficult to climb. The outer side is very high and often stands on the edge of ground so steep that climbing is even more difficult. The wall ranges in width from 12 to 40 feet, wide enough for five horsemen to gallop side by side. The middle is filled with packed earth and the remains of the thousands of people whose toil built this wonder of the ancient world. Battlements, or three-foot high raised sections built on top of the wall at regular intervals, would shield soldiers shooting at the enemy from the open spaces between battlements. The 40,000 watch towers, usually two stories high and set about 750 feet apart, were used for stationing troops and as lookouts. These towers jut out from the Great Wall and their firing range included the entire area outside the wall on either side. Beacon towers were built outside the wall some distance away so that when enemy invaders were spotted, flags were raised or fires lit to give warning. It is said that wolf dung was used as fuel and the black smoke lingered long in the air; thus, the alarm was called "wolf smoke." Nevertheless, gates through the wall, such as one near Beijing, were centers of trade and of contact with the northern nomads.

Succeeding dynasties, particularly the Ming (1368-1644), would add to and repair the Great Wall over a span of hundreds of years.

The Great Wall was not a complete success. It never completely kept out invaders. They went over it and around it. Thousands of Chinese suffered and died from the harsh conditions they had to endure while building the wall. Yet the wall reminds us that Qin Shihuang Di had the vision of unifying the vast lands of China and the power to create a lasting architectural marvel, an eighth wonder of the world. He was so successful in uniting China that from his reign forward the Chinese considered imperial rule the only form of government. Unity was the natural order. The Great Wall stands today like the dragon of the First Emperor, its crenelated (notched) walls the ancient bones of a unified China.

ADDING CLAN RANK

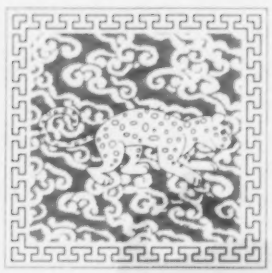
Historical background Just as in all other aspects of daily life, the emperor, the Son of Heaven, dressed in such a manner as to make himself look very different than all others. He would certainly wear the finest of silk robes embroidered with gold thread and decorated with peacock feathers and pearls. With the labor of many artisans a single robe might take more than a year to construct. And just as with the hsings, the emperor, too, had special symbols that demonstrated his unique status and which were incorporated into the decoration of his clothing. For the Ming and later the Manchu emperors, the five-clawed dragon was the symbol of the emperor. Additionally, there were 12 other symbols of authority that the emperor used to establish his role in the universe. The Ming Dynasty also instituted a ranking system for civil and military officials. Birds and other animals were used to symbolize personal rank within the court bureaucracy. These insignias (also used in the Qing Dynasty) were worn on the front of an official's robe. Some of these insignias were brilliantly colored and ornately decorated. Nine rank insignias existed for civil officials and eight for military officials.



For purposes of Chung-Kuo this is the rank order for your clan rank:

- **1st rank: Chinese Unicorn "qilin"**
  This symbol was a sign of good fortune which was originally the top military rank. Of all the 360 creatures that lived on land, it was the leader, just as the Phoenix was the leader of the birds and the dragon was the leader of the water creatures.

- **2nd rank: White Crane "xianhe"**
  This top civil service rank was the symbol of happiness and literary elegance.



- **3rd rank: Leopard "bao"**
  This rank had a symbol of a guardian animal which was originally a military rank.

- **4th rank: Peacock "kongque"**
  This civil service rank had a symbol of beauty, dignity and a friend to mankind.

- **5th rank: Lion "shizi"**
  This military rank had a symbol of an animal not native to China and often used as a guardian to tombs.

THE HISTORY OF THE SILK ROAD

We know from the writings of Ptolemy, a Greek geographer, that there were several ancient trade routes that stretched from the Mediterranean world to the Far East. The Silk Road, between China and the West, was the most heavily traveled of these ancient trails.

Emperor Han Wu Di (140-87 B.C.) wanted to establish friendly relations with the rulers of the lands west of China. He sent Zhang Qian, one of his government aides, on a mission to carry, along with his message of good will, gifts of the finest of Chinese silk. Soon silk came to be in wide demand by other peoples from as far west as Rome. Consequently, the Silk Road—silk being the most common and valuable trade item—had begun. It is thought that the first Silk Road caravan left from China to the West in 106 B.C.

Silk became extremely important in the Chinese economy. Bolts of the cloth were used as money. By the second century B.C., Chinese silk was being exported all across Europe and Asia. Across deserts and mountains caravans of camels and yaks traveled 4,000 miles to the Mediterranean, where it was then shipped westward.

> "... cloth was said to be worth its weight in gold."

Romans first saw silk when the Parthians waved banners of the strange material in the air to celebrate their victory in battle over the Roman legions in 53 B.C. Silk then became all the rage with the wealthy Romans, and they paid huge sums for the cloth. In fact, the cloth was said to be worth its weight in gold!

The Chinese heavily guarded the making of silk and forbade the export of silkworm eggs or mulberry seeds on threat of death. By A.D. 550, however, eggs had been smuggled out of China. The silk industry had begun in Constantinople. Chinese silk, however, was still considered superior, and the caravans continued along what became known as the Silk Road. Linking China with India and the Mediterranean, this road became the highway of wealth for the Chinese, the Arabs, and the Europeans.

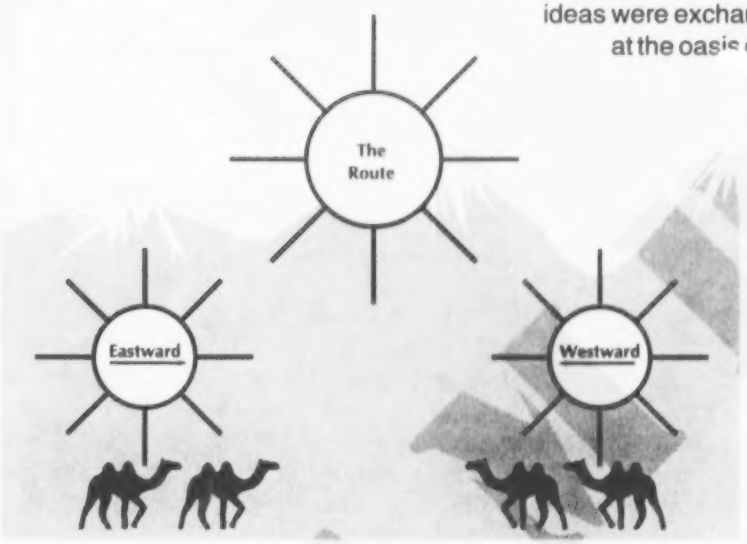
The route The Silk Road began in two cities: Loyang and Changan. Traders from all around the Far East came to trade in these cities. Traders would join a caravan in the East with their goods and ride along until they found a likely place in which to make a profitable trade. Afterward, they might continue westward or simply join an eastbound caravan, stopping at some other city and making another trade. Each time products changed hands the price increased. Travel was somewhat like today's train rides where you could get off one train at a station and board another.

Caravans would leave China through the Great Wall at Jiayuguan Pass. Here painted in reds, greens, and yellows was the Jade Gate, which once stood as a brilliant symbol of Ming grandeur. Caravans would move along mountain trails through deep valleys and across hundreds of miles of hot, dry deserts. They would travel across deserts at night because of the scorching heat, always fearful that legendary desert demons would come after sunset. Blinding sandstorms forced men and animals to their feet for days at a time, and in the mountains altitude sickness and snow blindness were severe problems for many. They would also face bandits, and the rulers of lands they passed through demanded payment for safe passage. To provide some measure of protection, caravan leaders would hire soldiers as escorts. These expensive protectors were not always that effective. Diseases also swept the caravans. Roman writers told of great epidemics that were brought to the Roman world, although specific information about the diseases was

not recorded. At best it was a difficult trip. The traders would, however, be rewarded with the great markets of the west. Some would travel to Kashgar, Bukhara, and Samaarkand. Others would travel farther on to the great markets of Antioch, Syria, and Lebanon as well as Baghdad in Persia (Iran).

Others also used the Silk Road. Large caravans of sometimes up to 1,000 camels attracted people who wanted to travel for many different reasons. Government officials traveled in order to conduct the business of the emperor. Acrobats, pilgrims, and adventurers as well as laborers sent west by the government would also travel by caravan. It might be a mix of hundreds of people, some hauling goods in carts pulled by oxen, some on camels, horses, donkeys, or even on foot. The two-humped Bactrian camels were preferred because they could carry 400-500 pounds of cargo and keep up a faster pace than the single-humped camel.

People who lived along the way also benefited from the caravan travel by providing services for travelers and by exchanging ideas. In fact, goods and ideas were exchanged all along the Silk Road route; the merchants at the oasis centers became very rich. Glassware, purple dye, incense, and woolens, grapes, alfalfa, cucumbers, figs, sesame, coriander, walnut trees, horses, green and white jade, ivory, coral, and gold moved eastward along the Silk Road. From the east came oranges, peaches, pears, roses, and other now-popular flowers, as well as cinnamon bark, rhubarb, furs, and bronze weapons.

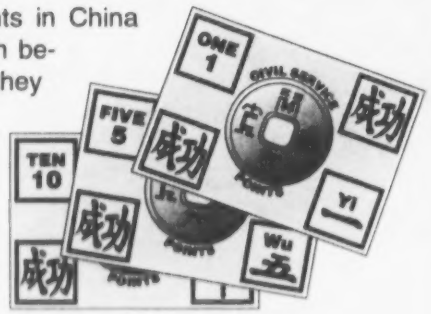


However, the Silk Road route increasingly became more dangerous and consequently less profitable as a land route. Later, during the period of Mongol rule, it again became a major trade route because the Mongols provided protection from bandits, as well as control of all travel. This period between the 12th and the 13th centuries was when Marco Polo and his family traveled. After that time, China turned inward and virtually closed its doors to trade and travel.

> "... copper cash became increasingly heavy and burdensome ..."

Paper money Silk Road caravan trade was probably the reason behind the invention of paper money. As caravans transported goods over more and more territory, Chinese copper cash became increasingly heavy and burdensome. At first merchants deposited this cash for safekeeping with Buddhist monks in monasteries along the trade routes. This practice also became a problem. Because all the copper cash began to disappear from circulation in outlying areas, governors began to prohibit trade to save their supplies of copper. In order to keep trade open, merchants devised a kind of certificate of deposit which would guarantee that a depositor had that amount in his "bank account." These certificates became very popular because they were lightweight and were accepted by merchants for trade purposes. Since everyone trusted their value, trade could be carried on freely along the caravan routes. In fact, the system worked so well that even the imperial court got involved in issuing its own certificates of deposit which then became the first paper money. (Today we use certificates of deposit and call them *our* money. The U.S. government at one time kept gold rather than copper to back up the promise that the paper money had value. Today, the U.S. government merely promises to pay without precious metal back up.)

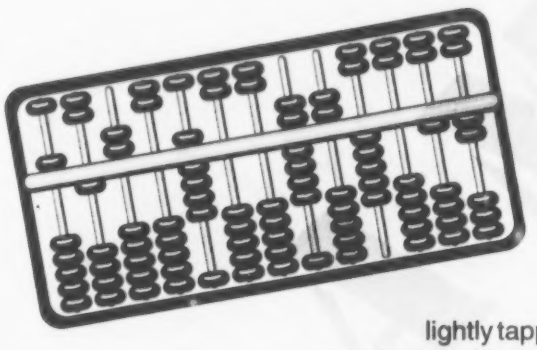
Flying money During the 800s, tea merchants in China developed a new financial exchange note which became loosely known as "flying money." When they delivered an order of tea to market, they received a note verifying, in essence, that actual money was owed to them. As a result, they could then exchange the note for things they needed at home, less the tax they would have to pay to the government. By the end of the century money changers (somewhat like bankers today) were using these flying money certificates of deposit instead of the old heavy coins that were awkward to carry in large quantities. These certificates were thus the forerunners of the various kinds of bank notes we use today.



... forerunners of the kinds of bank notes and paper money we use today.

Contributions The many advances in science and technology in China are evidence that it was far ahead of the western world. In Kaifeng a huge complex astronomical clock was built. The Chinese used water power for spinning hemp into cloth. Locks and bridges were evidence of Chinese sophistication in engineering, and ships with multiple masts and treadmill-operated paddles showed Chinese seaworthiness.

The more well-known advances that were later imported to the west included the crossbow, armor, stirrup, and the magnetic compass, which was perfected by the 10th century. The abacus, an effective calculating device, is still widely used throughout Asia. Because of effective irrigation systems, Chinese agriculture became the most productive in the world at that time . The invention of movable type resulted in the publishing of thousands of manuscripts. There were also great advances in medicine, zoology, mathematics, and history/geography.



Porcelain and silk were Chinese innovations that were highly valued, and their production techniques were closely guarded secrets. The Chinese were creating their shiny pottery as early as 1100 B.C. Porcelain was so hard that it could not be scratched with a knife, yet so delicate it sounded musical when lightly tapped. Silk, most prized by westerners, was cultivated perhaps as early as 5000 B.C. After the silkworm ate the vast amounts of mulberry leaves grown only in China, it spun a delicate cocoon of silk thread. The Chinese devised a method of unwinding the thread, dying it, and then weaving it into beautiful cloth.

Visitors to China during the Tang Dynasty (618-907) reported the great wonders of this eastern land. Gunpowder was used for fireworks, a Chinese passion. Block printing and the wheelbarrow, the use of coal for heat, the manufacture of paper and ceramics, and the Chinese skill at cartography and calligraphy became renowned.

During the Ming Dynasty (1368-1644), craftsmen wove carpets and rugs of great beauty. Bridges, temples, shrines, and pagodas were built. Painting thrived and ceramics boomed. Porcelain was refined and became a valuable commodity world wide.

During the rule of Kublai Khan (1260-1294), many Chinese inventions traveled to the markets of Europe via the Silk Road. Gunpowder, printing, playing cards, and textiles were some. China also gained from trade. New techniques in manufacturing bronze, glass, and enamel were brought by Europeans as well as new kinds of wine and food.

I CHING

In **Li 2: The Great Wall** you participated in the throwing of the I Ching in order to make your way through the gameboard. Now you will have a chance to understand a little about the meaning of this type of Chinese fortune telling. Perhaps, if you are interested, you might go to the library and see if you can find a copy of *I Ching: The Book of Changes.*

I Ching: The Book of Changes is the oldest of the Chinese classic texts. It has been honored for thousands of years as an oracle for fortune telling, a guide to success, and a source of wisdom. It was the primary source for Lao Tze's *Tao Te Ching*, Confucius' rational humanism, and the strategy of Sun Tzu's *Art of War.*

Fu Hsi and his son compiled the *I Ching* during the Shang Dynasty. It was written on thin bamboo or wood strips and was a collection of ancient farmer's lore and predictions by diviners. It was also an interpretation of the He Chart which legend held to have been brought to the Huang He (Yellow) River by a celestial dragon horse. The chart was a book with eight trigrams or figures of three written on strips. The strips did not resemble the structure of books with which we are familiar. Instead, the pages were made of flattened thin strips of bamboo which are carefully laid one on top of the other and filed in small drawers. Many drawers were then contained in a box. Thousands of those boxes contained different Chinese classics of literature. Confucius, during the Zhou Dynasty, analyzed and annotated the original bamboo strips of the *I Ching.*

To use the *I Ching* one tossed special coins to determine a pair of trigrams composed of lines indicating the order of yin and yang (the "changing lines"). The Book of Changes then gave interpretations of the trigrams in vague, cryptic language that analyzed the present and suggested courses of action. In some ways these suggestions were somewhat like astrological forecasts familiar to many people today. A sage could predict a drought, an emperor would decide when to go to war, a parent might learn how to deal with a disobedient child, or a veterinarian could determine the best treatment for a horse. One treatment was for yang animals such as horses which rise to their feet front-end first; another was for yin animals such as camels, which rise to their feet hind-end first.

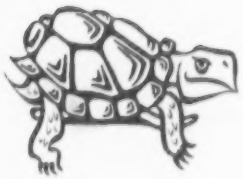
Interpretation of I Ching requires that advice seekers consider several elements:

- **The One:** Calm the mind. Become the Tao, the One.
- **The Two:** Determine the yin and yang factors and qualities in the person or situation.
- **The Four:** Understand that there are four forms to the yin and yang: major yin, minor yin, major yang, and minor yang. Yin and yang are not static, but they are always increasing or decreasing.
- **The Eight:**
  - — Major yang trigrams: Sky—represents strength or creativity; Lake—represents joy or attraction.
  - — Minor yang trigrams: Thunder—represents initiative or action; Fire—represents attention or awareness.
  - — Major yin trigrams: Earth—represents receptivity or docility; Mountain—represents stopping or stillness.
  - — Minor yin trigrams: Water—represents passion or danger; Wind—represents penetrating or following.

SYMBOLS IN CHINESE LITERATURE

Animals

- **Dragon** *(long)* The dragon was the symboi of guardianship and strength. When the god of rain breathed, he brought clouds. It was thought that when dragons played among these clouds, chasing a pearl, they caused the rain and thunder of spring. From his claws came the jolts of lightning; from his scales came the bark of trees. In winter he buried himself in the mud at the bottom of the sea. This divine lord of waters embodies wisdom, strength, and goodness. He symbolizes the life-giving force of water. The Chinese believed that dragons inhabited every river, lake, and sea and that they lived high in the sky with the rain clouds. The Chinese dragon had the head of a camel, the horns of a stag, the fierce eyes of a demon, the neck of a snake, the scales of a fish (usually gold)–117 of which are imbued with the powers of good and 36 with the powers of evil. It also had the claws of an eagle, the pads of a tiger, the ears of a bull, the long whiskers of a cat, and the beard of the wisest of sages. It could make itself as small as a silkworm or large enough to overshadow the world. The five-clawed dragon was the symbol of the emperor, often portrayed guarding the Pearl of Wisdom. On occasion, the pearl might be lent for use by humans. Dragons brought happiness and good fortune.



- **Tortoise** *(gui)* The tortoise was considered to be a symbol of long life, kindness, and wisdom. He was seen to live in the northern quadrant of the heavens, his dome-shaped back representing the vault of the sky. His belly, the earth, moves upon the waters, and his markings correspond to the constellations.

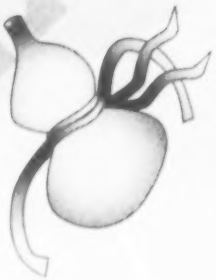
- **Phoenix** *(feng huang)* The phoenix was the dragon's wife and helped him right the wrongs of life. It was the symbol of Yang, a magical bird that appeared in times of good fortune. Since the dragon was associated with the emperor, the phoenix became associated with the empress.

- **Tiger** *(hu)* Dignified and courageous, grand and stern, lord of all the animals, the tiger was able to frighten off demons and evil spirits. Since even household gods had no power over the tiger, it would often be seen at entrances to palaces and homes.
- **Unicorn** *(qilin)* The unicorn was a sign of good fortune. Of all the 360 creatures that lived on land, it was the leader, just as the phoenix was the leader of the birds, and the dragon was the leader of the water creatures.
- **White Crane** *(xianhe)* This bird was a symbol of happiness and literary elegance.
- **Lion** Not a native animal to China, a pair of lions *(shizi)* often stood guard outside important buildings. The male often played with a ball while the female kept a cub under her paw.

- **Butterfly** *(hu die)* The symbol of joy and summer as it flits from flower to flower gathering nectar, the butterfly is sometimes thought of as a Chinese cupid.

The eight immortals

- **Zhong Li Quan** He was the chief of the immortals. Sometimes fully clothed, he is usually shown with a bare, fat belly. His emblem is a *whisk fan* with which he is able to revive the dead. Sometimes he is shown with a peach.
- **Zhang Guo Lao** He was a famous magician who was often shown riding a white mule. When not needed, the mule is folded up and put into a wallet. To use the mule again, water was poured on the wallet and the mule became rideable. His emblem was a *bamboo drum* whose sound announced his arrival. He could make himself invisible.
- **Lu Dong Bin** A scholar and a hermit, his emblem was the *sword*, for he rid the world of monsters. He was also the friend and helper of the sick.
- **Cao Guo Jui** Patron of the theater, he wore court headdress and official court robes.



- **Li Tie Guai** He was always shown as a beggar leaning on a staff though he was not always lame and disfigured. His students thought he had died in a journey to Heaven, and they burned his body. When Li Tieh-kuai returned, he needed a body, and the beggar's was the first available. Li Tieh-kuai carried in his hand a *double gourd with smoke escaping* to symbolize his ability to leave his body at will.

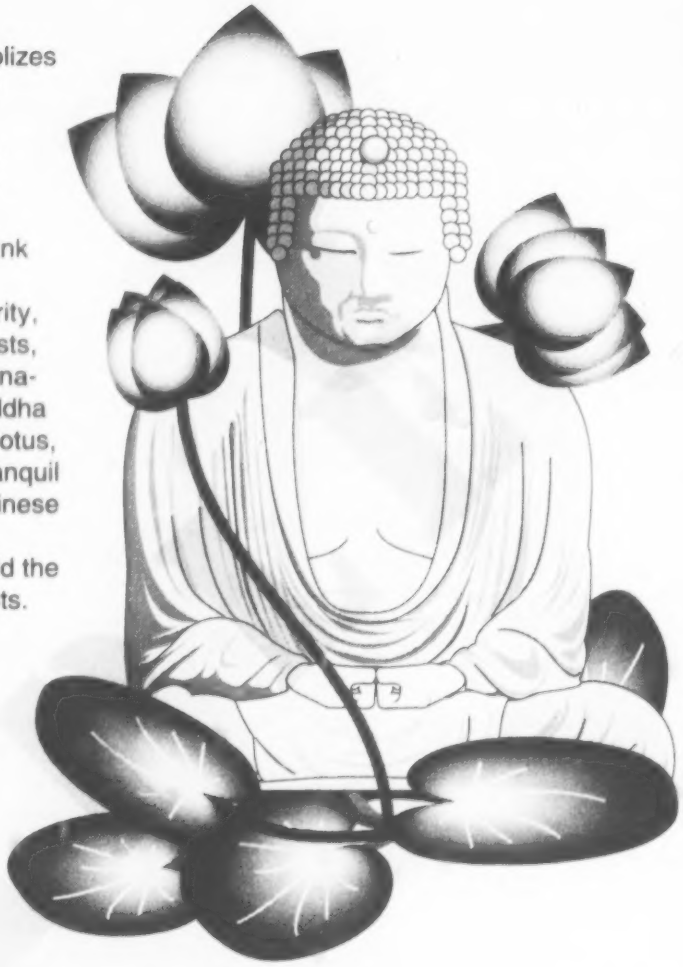
- **Han Xiang Zi** He could make flowers appear and blossom almost instantly. He was the patron saint of musicians, and he carried the *flute* as his symbol. Any money that came his way he threw upon the ground.
- **Lan Cai He** She was a woman shown with one foot in a slipper and the other bare. Her symbol was a *basket of flowers*, and sometimes she carried a wand or a fan.

- **He Xian Gu** She ate a magic peach and became immortal. Her symbol was the *lotus*. She helped and guided the women in the home.

Other gods

- **God of Longevity** This god had a smiling face and a gentle manner. He was often shown coming out of a peach in the company of the gods of wealth and happiness.
- **Kuan Yin, Goddess of Mercy** This goddess was often shown with a baby in her arms. Fishermen believed she watched over those in trouble on the sea. She is considered a Bodhisattva, or an Enlightened One who stays in the cycle of rebirth to help others reach enlightenment.
- **Zao Wang, Kitchen God** The Chinese believed that even the most ordinary of things had their own guardian spirit and they required offerings and sacrifices. Although the educated looked down on the practice, the women of the household took care of the kitchen god, just so he wouldn't take offense.

Other emblems



- **State Umbrella** symbolizes respect, authority, and dignity.
- **Pair of Fishes** symbolizes domestic happiness and wealth.
- **Canopy** symbolizes rank held over rulers.
- **Lotus** symbolizes purity, was sacred to the Taoists, and represented reincarnation to Buddhists. Buddha would be seated on the lotus, a favorite to grace the tranquil pools and lakes of Chinese gardens.
- **Jar**, often with a lid, held the ashes of Buddhist priests.
- **Conch Shell** symbolizes a prosperous journey. Whorls curved from left to right as did the curls on the Buddha's head.
- **Endless Knot** symbolizes long life because it has no beginning or end.
- **Wheel** symbolizes the Buddha's teachings; it was also known as the Wheel of Law, Truth, and Life.
- **Apple** symbolizes peace. It also was especially a gift of greeting.
- **Broom** symbolizes wisdom, insight, power to sweep away all difficulties and worries. Evil spirits are supposed to be afraid of the broom.
- **Cricket** symbolizes courage and summer.
- **Bats** symbolize wealth.
- **Colors:**
  - **Red** symbolizes wealth, commerce, fame, sincerity and marriage.
  - **Yellow** symbolizes emperor and the Chinese.
  - **Purple** symbolizes grandsons.
  - **Blue** symbolizes rank.
  - **Green** symbolizes lower rank.
  - **White** symbolizes mourning, children and purity.
  - **Black** symbolizes luck which attracts prosperity.
  - **Blue-green** symbolizes health, harmony, prosperity and youth.

THE FORBIDDEN CITY

Historical background Beijing, meaning the Northern Capital, was a Mongol capital, but it was rebuilt by Emperor Yung-lo. He patterned it after the Sung plan of a city within a city. The inner Imperial City—the Forbidden City—was surrounded by the walls and buildings of the outer city. It was then itself surrounded by high walls and four gates, one on each side. (Chinese compasses always pointed south rather than north.) From the Meridian Gate, five bridges, representing the five virtues of Confucianism, cross the River of Golden Water.

Court protocol was extensive. The throne was on a raised platform. A reporting official had to perform three kneelings and nine kowtows. Any error would result in immediate beatings by palace guards. In later times, errors were sometimes punished by death.

... pausing after every **10** so the victim would recover enough to feel the next **10** ...

Hung Wu, the first emperor of the Ming Dynasty, was a cruel and vicious ruler. While eliminating his prime minister, he also executed anyone remotely connected to the minister either by family or business dealings—some 30,000 people. Many were tortured. One torture new at the time was to slice a person to death with 3,357 strokes, pausing after every 10 so the victim would recover enough to feel the next 10. Officials would faint if Hung Wu shouted at them. Many got in the habit of saying farewell to their families before going into an audience.

The Forbidden City was a city of color. The terraces on which the buildings stand are brilliant white. The wooden pillars supporting the roofs are a dull red from mercuric oxide, a chemical used in China to preserve wood for thousands of years. The walls are red and the roof tiles a brilliant yellow. The beams and supports are covered with intricate designs in blue, green, and gold where the Imperial dragon is prominently featured.

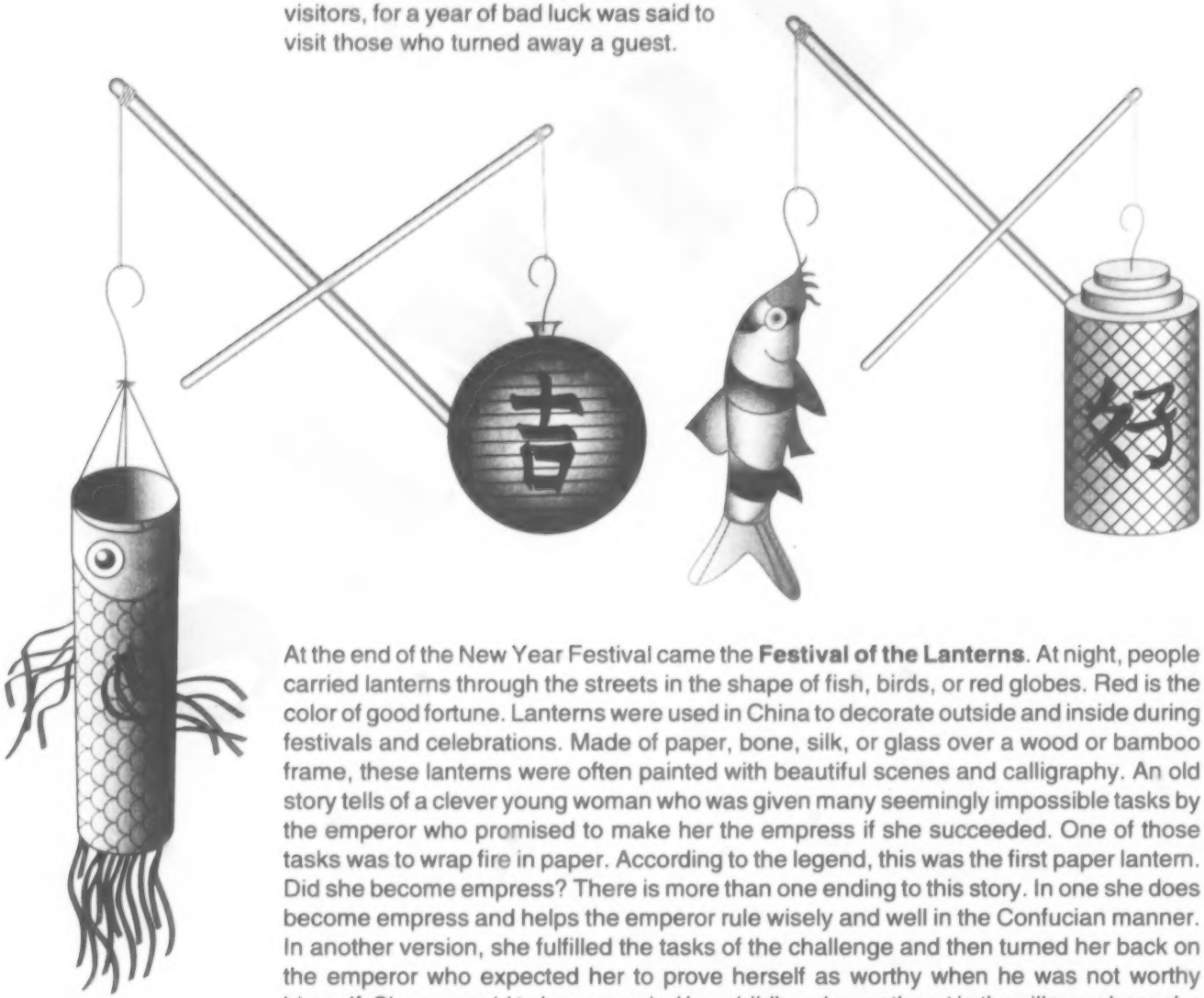
... about **75** halls ... ... of more than **9,000** rooms ...

The Forbidden City is just that—a city. It has about 75 halls, libraries, temples, palaces, and studios with more than 9,000 rooms. One-half mile wide by three-quarters of a mile in length, it spreads over 750 acres with 12,000 different sculptures. A moat 170 feet wide and a wall 35 feet high surround it. It was built as a supreme protection for the emperor, and most Chinese people have never seen the inside.

CHINESE FESTIVALS

Historical background The Chinese marked the beginning of spring at the end of January or the beginning of February with the **New Year Festival**. This 15-day festival was celebrated by the return to the ancestral home to share in feasts and exchange gifts with family members. The younger members of the family would honor their elders, and the elders would give money to the children. At this time the kitchen god, Zao Wang, was believed to go up to the Celestial Palace and report on how well the family was doing. To be sure he had sweet things to say, the kitchen god's mouth was smeared with honey.

The New Year was also the time of the Dragon, and a parade in honor of the Dragon and Lion was held. The dragon chased after the Pearl of Wisdom. This process was believed to represent the good luck, the happiness, and the generous spirit of this holiday. It was expected that each family welcome all visitors, for a year of bad luck was said to visit those who turned away a guest.



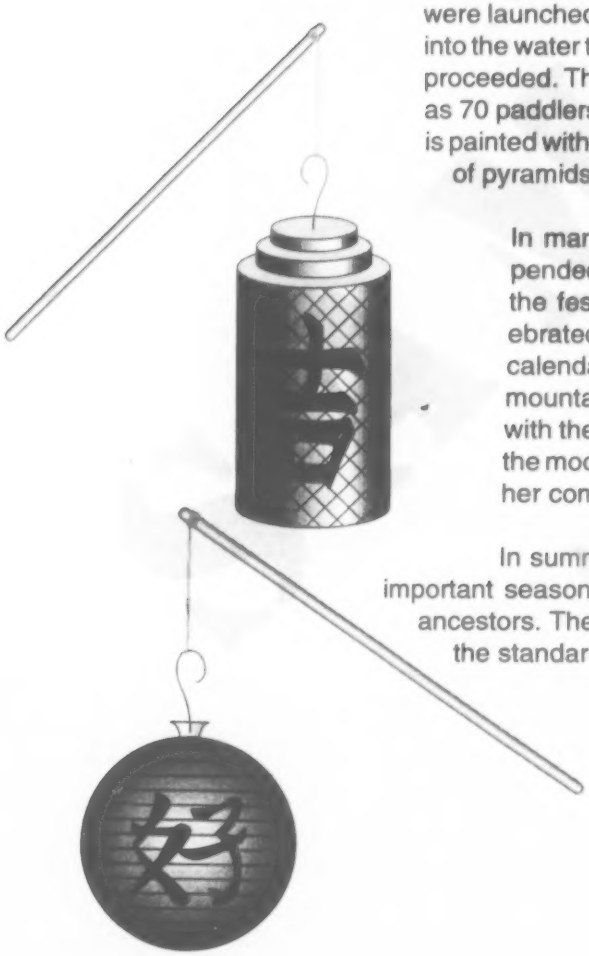
At the end of the New Year Festival came the **Festival of the Lanterns**. At night, people carried lanterns through the streets in the shape of fish, birds, or red globes. Red is the color of good fortune. Lanterns were used in China to decorate outside and inside during festivals and celebrations. Made of paper, bone, silk, or glass over a wood or bamboo frame, these lanterns were often painted with beautiful scenes and calligraphy. An old story tells of a clever young woman who was given many seemingly impossible tasks by the emperor who promised to make her the empress if she succeeded. One of those tasks was to wrap fire in paper. According to the legend, this was the first paper lantern. Did she become empress? There is more than one ending to this story. In one she does become empress and helps the emperor rule wisely and well in the Confucian manner. In another version, she fulfilled the tasks of the challenge and then turned her back on the emperor who expected her to prove herself as worthy when he was not worthy himself. She was said to have married her childhood sweetheart in the village where she grew up.

The **Qing Ming Festival** in April is a time to honor the ancestors. White is the color of mourning in China—as seen in the poem "Meng Jiang Nyu":

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

At this time people would clean up and decorate the graves of their dead by pulling weeds and planting flowers. They would also burn incense. Because Meng could not fulfill this duty when her husband was buried in the Great Wall, the poem admonishes her to hide her eyes in shame.

The **Dragon Boat Festival** is a celebration that comes from a tragedy. The politician and poet Qu Yuan in 288 B.C., upset over the corruption of the government, threw himself into a river in southern China. Since he was loved and respected, people wanted to find his body to give it a proper burial. Boats were launched and rice thrown into the water to keep the fish otherwise occupied while the search for his body proceeded. This search evolved into a boat race. Each boat can hold as many as 70 paddlers. The prow becomes a huge dragon head, and the entire boat is painted with bright, lucky colors. The participants eat rice cakes in the shape of pyramids, sound gongs, and wave flags to cheer on their team.



In many cultures there is a harvest celebration. Early societies depended heavily on a good harvest and celebrated the event. In China, the festival of thanksgiving is the **Harvest Moon Festival**. It is celebrated on the night of the full moon in the eighth month of the Chinese calendar, a lunar calendar. People carry lanterns to the top of hills and mountains to give thanks for the harvest. Sometimes they burn papers with the images of a toad and a rabbit on them to send good wishes to the moon, to Chang E, the selfish and regretful wife of Yi the Archer, and her companion, the rabbit in the moon.

In summary, the festivals of China bring people together to celebrate important seasons of the year and common bonds, such as respect for their ancestors. The traditions of the culture unify the Chinese people as much as the standardization of language and weights and measures.

CHINA
(Tang Hsing)

A simulation of ancient Chung Kuo, the world's most ancient civilization

SAMPLE

Student Guide

THE CHINESE UNIVERSE

Cardinal Directions • Colors • Animals • Seasons • Numbers

For the ancient Chinese, the earth and sky were seen as parts of a whole and were not to be thought of as separate. They were born from a cosmic egg of existence, or Chaos, which included both the Yin and the Yang. The dark, heavy elements (Yin) became the earth; the light, clear elements (Yang) formed the sky. With the help of four animals—the Dragon, the Phoenix, the Unicorn, and the Tortoise—the legendary being of creation Pan Ku, also born from Chaos, spent 18,000 years creating the remainder of the universe. According to the ancient Chinese view of the world, man was essentially good, and the tiger was the lord of all animals.

The earth rested on a flat, square platform where subterranean life forces resided. Over the earth a canopy of Heaven was inhabited by powerful spirits and studded with stars that determined human fate. An ancient tale written in the first century A.D. by Wang Chung tells how man came to be.

> There was a dragon-tailed goddess, Nu Kua, who thought the world a marvelous and beautiful place, but she was quite lonely. She sat down by a river and trailed her fingers in the water thinking about her sadness. She scooped up some mud from the bottom and formed a small figure with legs. It began to laugh and dance around, pleasing Nu Kua greatly. She decided to populate the world with her creation. She worked all day and again the next morning before realizing what a difficult task she had set for herself. By using her magical powers, however, she solved the problem. She picked up a vine and dipped it into the mud. She then whirled it about, flinging everywhere bits of mud which became little people as they touched the ground. It is said the people formed by Nu Kua's hands became the wealthy and privileged of the world, while the people from the flung bits of mud became the ordinary peasants.
>
> Later, two gods threatened all she had made when they fought and broke a hole in the sky. Great chasms opened in the earth with fire and water pouring forth causing a flood to cover the surface of the world. Nu Kua grieved to see her people suffer, so she quickly set to repairing the damage. She first smelted and refined five colored stones with which to repair the blue sky. She cut off the legs of a giant sea-turtle to stand as four sky-poles. But since the sky has a hole in the northwest, the sun and moon move through it there. And since it has a hole in the southeast, the hundred rivers pour through it there.

WANDA BARAL received her B.A. in history from California State University, Long Beach, and her M.A. in education from San Francisco University . She has been teaching grades four to eight for 20 years in Huntington Beach, California. Wanda also authored RENAISSANCE and coauthored ROMANS for Interact. Wanda lives in the quiet community of Fountain Valley with her Welsh terrier Rusty.

MARCIA SARGENT received her B.A. from the University of the Pacific in Stockton, California. She has been teaching for eight years in Lake Forest, California. When not haunting museum shops, Marcia seeks balance and harmony at home in Mission Viejo with her husband, three daughters, a golden retriever, an African gray parrot, and three cats.

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The ancient Chinese believed the universe could be shown in a geometric design and incorporated into the plan of a palace, the layout of a garden, or in the building of a holy shrine. They studied the patterns of the universe as a guide to the natural order of the world in which they lived.

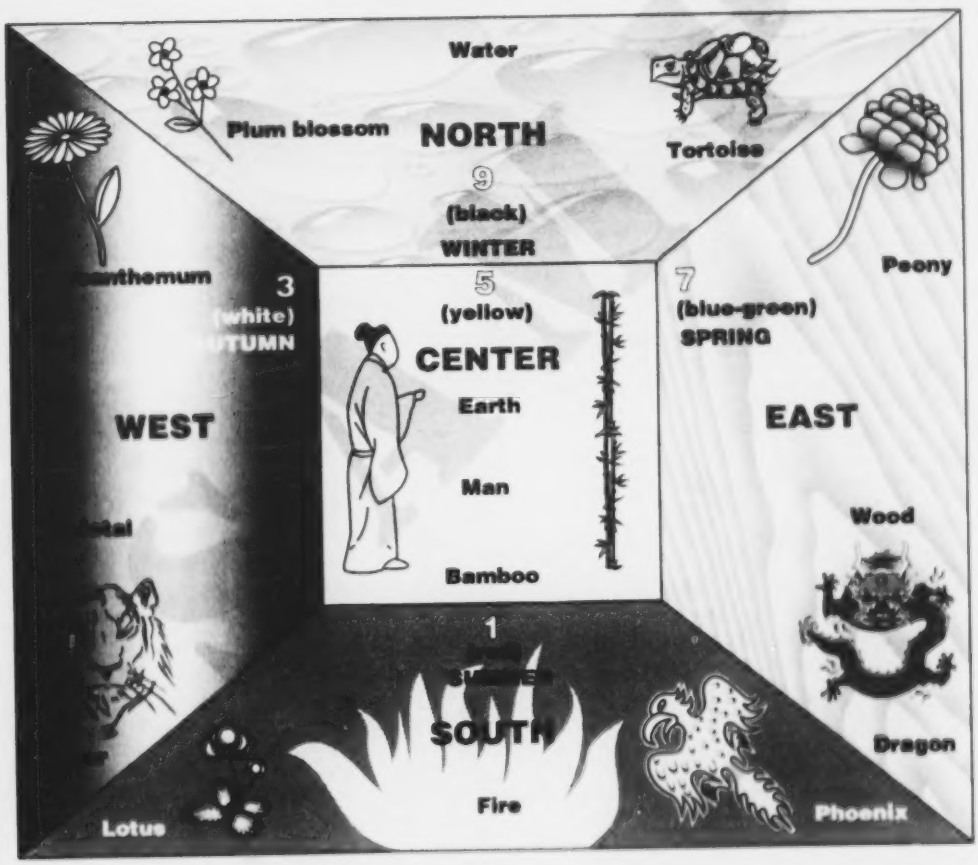
The Nine Mansions

4	9	2
3	5	7
8	1	6

A Magic Square

The earth itself was divided into nine regions, each with its own characteristics. Another ancient myth tells how a magic diagram of the earth appeared on the shell of a tortoise at the command of Heaven at the Lo River, a tributary of the Yellow River. Each square had a number and, when added, the numbers in each row equaled 15. This was sometimes called the "Nine Mansions." Today these squares have come to be known as "Magic Squares" because any row of numbers—across, down, diagonally—will add up to 15! (You can do this with other numbers, too.)

However, the flat, square earth also had mountains. The ancient Chinese saw these mountains as connections to Heaven, particularly the five mountains at the Five Cardinal Directions: North, South, East, West, and Center. They were the sacred mountains which led heavenly energy to the earth for the good of all. The eight Immortals or Xian were believed to live in these mountains. They were said to have magic powers such as raising the dead with a wave of their fan and turning objects into gold. Mt. T'ai in the west was traditionally the most important of the sacred peaks. Ancient rulers would go with their entire court to renew their connections with Heaven, believing they thereby strengthened inner powers, lengthened their lives, and started periods of universal peace.

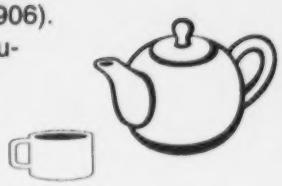


Associated with the Five Cardinal Directions were the Five Activities: Earth, Water, Fire, Wood, and Metal. There were also the Five Primary Colors and the Five Sacred Animals. The Four Seasons were each assigned to a different activity or element, except the Earth because the Earth represented all seasons.

The Chinese believed one kept harmony in the universe by balancing the Yin and the Yang and paying attention to the proper order of the world. Harmony and order kept disasters from occurring and brought forth good fortune.

TANG HSING ORGANIZATION

Your clan is named after the Tang Dynasty (circa A.D.618-906). During this dynasty scholarship and the arts flourished, particularly landscape painting and poetry. China expanded into Korea, Manchuria and Eastern Asia. Tea drinking became common and mass production of porcelain began. This dynasty enjoyed the height of the Silk Road trade.



TANG

義

九

Banner Your group will need to construct a *vertical* banner as a type of group "flag." This banner will be a display of your Hsing's unique qualities and symbols. Most of the information you'll need is provided in the research sheet provided below, but you may want to use your classroom library as an additional resource. The banner should be neat, artistic, colorful, and accurate. Be sure that *all* members of your Hsing participate in this activity. Your teacher will provide you with the materials you need for this project.

Family The family clan in China was very important. All land was clan property and could not be disposed of without the permission of all the heads of the family's branches. Thus, many families held the same land for more than 700 years. Land was regarded as the only safe investment and ownership was a mark of social status. A prince or lord in feudal times could only maintain his rank if he held control over land where a shrine to his ancestors was kept and rituals were performed. The registers naming all members of that clan were kept at the temple. Some of these records ran back more than a thousand years. The ancestral temple or shrine was also the location of the clan school which provided education for its members whether rich or poor. There was great advantage to this, as members could rise to positions of wealth and power and provide opportunities to other clan members.

Chinese universe Your hsing's position in the universe is north. Other aspects are:

- **Element** The ministry of works was associated with water. Water could overcome fire. Find out which hsing's element is fire. Your hsing can overcome theirs. Shih-t'ao, a famous artist monk during the Ming Dynasty (A.D.1368-1644), presented the action of water as a model for the human spirit. Among water's many qualities, its virtue lies in the fact that it reaches out in rivers and lakes, spreading its benefits. It shows strength in crashing waves. It is clean and pure in essence, this being its goodness. It flows by its own law, swirling and finding its level with no motive or effort whatsoever.
- **Sacred animal** The Tortoise was considered to be a symbol of long life, kindness, and wisdom. He was seen to live in the northern quadrant of the heavens, his dome-shaped back representing the vault of the sky. His belly, the earth, moves upon the waters and his markings correspond to the constellations.
- **Color** Black, a lucky color and attracts prosperity.
- **Number** Nine is the number for the North position. In the *I Ching*, an ancient Chinese book used as an oracle of fortune and a dispensary of wisdom (somewhat like astrology except using specialized coins), the ninth hexagram is Nurture of the Small. "Nurture of the small means that flexibility gains status, and above and below respond to it. Powerful yet docile, with strength in balance, your aim is carried out, and thus you succeed." Your group should be able to explain what this quote means.
- **Season** Winter.
- **Flower** The Plum Blossom is a symbol of personal renewal. The plum tree alone, just before the time of flowering, is bare of leaves. The front view of a plum blossom shows the form of a circle and thus is a symbol of Heaven. A flower in the back view has angles forming a square and thus is a symbol of the Earth.

Note:
How can you use the qualities of water to get the Mandate of Heaven?

CIVIL SERVICE RUBRIC

A note about rubrics: A rubric is a kind of scale or standard by which something or someone can be evaluated. It describes the quality of work or behavior so that the scoring is always consistent and therefore fair. The advantage is that with a rubric you always know the criteria that will be used to judge your work. It is easy, therefore, to change your performance to attain the level of achievement you want. Simply become familiar with what the rubric says and work toward that level. The following is the rubric that will be used to evaluate your personal work and behavior as well as your hsing's. This rubric is based on the Chinese definitions of the quality of a person's life actions and the ancient laws of the mandarins.

Superior

5 Superior person

- The superior person is exacting of himself, taking great care to be accurate and meticulous about his or her responsibilities.
- The superior person is truly courteous to all and is calm and at ease with self-disciplined ways.
- The superior person is most careful to be respectful of the wisdom of elders and those of position or rank.

Honorable

4 Honorable person

- The honorable person covets the reputation of being slow in word but prompt in deed when it comes to his or her responsibilities.
- The honorable person respects elders and avoids quarrels and legal actions as often as possible.
- The honorable person is positive in dealings with others.

Virtuous

3 Virtuous person

- The virtuous person is ready to admit mistakes and works to amend errors.
- The virtuous person takes as much trouble to discover what is right as a lesser person takes to discover what will pay.
- The virtuous person takes it upon himself/herself to make the contributions that are expected.

Humanity

2 Person of humanity

- The person of humanity demonstrates kindness and respect to others.
- The person of humanity does not do unto others what he or she would not want done to himself/herself.
- The person of humanity is modest and conducts himself/herself in a more or less responsible manner although sometimes this person needs to be reminded of the virtues of self control.

Common

1 Common person

- The common person is exacting of others while lax of himself.
- The common person is one who learns but does not think and so is lost.
- The common person is one who thinks but does not learn and so is a danger to himself or herself and others.
- The common person is small and fretful and ill at ease with responsibilities.

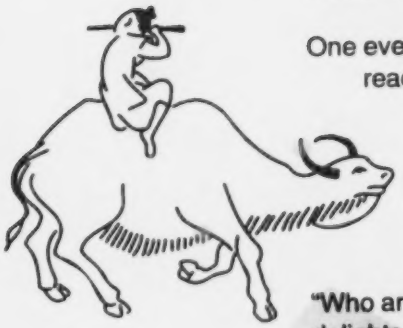
To be remembered by all: First and foremost, be faithful to your superiors. Keep all promises. Refuse the friendship of all who are not like you in honoring correct behavior.

THE YOUNG MAN AND THE WEAVER GIRL

Prologue There were nine levels to Heaven where the Weaver Princess lived, each separated by a gateway guarded by tigers and other beasts. The highest level of Heaven was the *ziwei gong* (Palace of Purple Tenuity), located in the Big Dipper. There the Emperor of Heaven resided. The governing of Heaven was much as it was on Earth for the Chinese. Various deities had bureaucratic duties such as the managing of wind, rain, clouds, stars, moon, sun, mountains, sea, etc. Heaven was a bright and cheerful place with the gods and goddesses dressed in rainbow colors; the palaces sparkled with precious gems and the clouds were lit with sunlight.

Silver River* Long, long ago a young man dwelt by the side of the Silver River in the west of China. The river was named for its unusual sparkling color as it flowed between green fields of soy bean and rice. During the day the young man's ox would help pull the plow to turn the earth so his crops might grow or haul the heavy wood for his cooking fire.

In the evening, before they turned home, the young man would rest on the banks of the Silver River while his ox drank his fill of the cool, gleaming waters. When the young man rested he played his flute, thinking of all he had accomplished that day. The sound of his contentment with the world rose to the Heavens which glowed with the muted colors of the peony, the rose, and the plum blossom as the sun set. Then the young man and his ox would go home to his small mud hut with thatch roof. He would go to his bed while his ox lay its head just inside the door.



One evening, just as the young man was about to leave for home, the song of his flute reached the ear of the Seventh Daughter of the Celestial King who was alone weaving the colors of the evening's sunset at her loom in the Court of Celestial Delight. She was so entranced by the sweet sound she laid down her shuttle and stood up in her silken robes to follow the music to its source. Gently she floated down from the Heavens and discovered the young man resting by the Silver River.

"Who are you?" he asked in great wonder, for she was as beautiful as the rainbow that delights at the end of a soft rain.

"I am a weaver from far away," the seventh daughter of the King of Heaven replied, and she smiled. The young man was as handsome in her eyes as the scales of *lung wang*, or Dragon King, who lived in the Palace of the Green Dragon in Heaven: scales that reflected all the growing things of the world.

That night the young man did not return to his hut. Instead the Weaver Princess and the young man sat by the Silver River while they spoke of what was in their hearts and sang of their devotion until the stars could no longer be seen in the sky for the brightness of the sun.

The Seventh Daughter decided to stay with her young man on earth and forsake her weaving and her family in the Heavenly Courts. For many years the two lived contentedly by the river. When the princess worried about the family she left behind and the work she neglected, she would ask her husband to play his flute for her and her conscience would be stilled. They had two children in that time who were their heart's delight.

* The Silver River is the Chinese name for the Milky Way. The Seventh Daughter is the star Vega, and the star Altair is the young man. Sometimes on the night of the seventh day of the seventh month (which is sometime in August by the Julian calendar) you might even be able to see the bridge the magpies make.

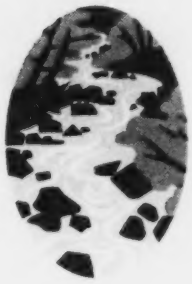
In all those years the skies in the evening were dull and gray and flat like the sky before a cold winter storm. Without the weaver princess there was no one to weave the colors and design of the clouds into the sunset sky. In the Heavenly Court there was great concern. A few days or even a month of gray sky was not unheard of when the Seventh Daughter was busy with other court functions, but this had gone on too long with no one seeing the Seventh Daughter at any functions.

Finally it was decided by the Imperial Court administrator that it was necessary to let the Celestial King and Queen know of their daughter's absence. As soon as they knew they ordered the Court to search for her. Unfortunately for the Court, no one thought to look for the Seventh Daughter of the Celestial King in a simple thatched hut by the Silver River.

Eventually, the Celestial Queen joined in the search, for the weaving had been too long neglected. One afternoon, while the young man was out in the fields, the queen found her daughter and took her back to Heaven where the princess wept and wept and wept. That evening, when the young man went to sit by the Silver River and give his ox a drink, he found the river gone. As he looked up at the darkening sky he saw the gleaming of it, sparkling bright. The Celestial Queen, as punishment, had taken the Silver River to Heaven also.

"

... he found the river



gone ...

"

Griefstricken, the young man and his children could do nothing but mourn for days. They did not care for their fields or their house or their ox. How could they get to the Heavenly Palace? What did anything else matter?

The old ox, with little water to drink, quickly wasted away until one day he said to the young man, "I am dying. When I am dead, make my skin into a cloak and you will go to Heaven in my place." The young man realized he had not done his duty toward his old friend the ox and felt deeply ashamed, but it was too late to make amends. When the ox died he fashioned a cloak, took a ladle that they might drink from the river when they reached it, put his children in two baskets across a pole, and wrapped the three of them in the ox cloak. Very soon they were lifted toward the shining river.

When they arrived they saw the weaver princess weaving at her loom and weeping. Before they could cross the river to reach her, the Celestial Queen took a long hairpin out of her hair and drew a line through the peaceful river turning it into a raging torrent. The young man and his children desperately tried to scoop enough water out with the ladle, but it was a hopeless task. They sat at the edge of the river and their tears melted the Celestial King's heart.

"My Seventh Daughter must weave the evening skies, but on the seventh day of the seventh month, a bridge of magpies will form and she may cross over it to visit her husband and children."

And so it happens that on each seventh day of the seventh month the weaver princess is able to talk and sing once more with her family.

Chinese virtue:
Righteousness or "I": Mencius defined this as doing what we should as "citizens of the universe," while Confucius stressed doing what we should purely for its own sake, without thought for material or spiritual gain.

CHINESE CALLIGRAPHY

It is said, the first of the Ten Great Kings, Fu Hsi (2800 B.C.), was sitting on the banks of the Yellow River pondering how he could convey his thoughts about the universe so that all could understand him, even those born after he died. A unicorn (qilin) came out of the river. On his back were magic signs that Fu Hsi carefully copied. From these symbols and his knowledge of the stars he created the first Chinese written language. Presumably he then passed on this knowledge to others so that they might read his thoughts.

Historical background Historically, Chinese writing was developed almost 4,000 years ago during the Shang Dynasty (c. 1766-1122 B.C.). The earliest known writing was in the form of inscriptions found on bronze vessels, tortoise shells, and animal bones. These shells and bones became known as "oracle bones," for people used them to foretell the future by interpreting the cracks that formed when they were heated. In this way predictions were made about the best times to plant crops or to invade neighboring kingdoms.

SUN MOON

The ancient script was based on pictures or pictograms, where each character represented an idea, a whole word. The pictograph often looked like the object it was made to represent. Over time the images became more and more stylized. Characters were combined to express more complex ideas. For example, "sun" and "moon" were used together to show "bright." With one character standing for one word or idea, many characters were needed to communicate. The character ideas were read starting in the top right-hand corner and reading down, then moving to the top of the next column to the left, and so on. Writing was at first known only to those in the priestly class. These priests later became the Chinese scholars who produced the major philosophies of China.

To read well, 5,000 to 10,000 characters had to be understood. Scholars were expected to be able to read the classics (more than 10,000 characters), write poetry, paint and write beautiful characters (the art of calligraphy), and to pass the Civil Service exam. A student had to memorize more than 3,500 characters to read a simple novel! In 1716, during the reign of Emperor Kang Hsi of the Qing Dynasty, the famous Chinese dictionary appeared with 47,000 characters listed and defined. (This predated by several decades the first English dictionary written by Samuel Johnson.)

This complex writing had a great advantage. The characters encoded meaning so Chinese speaking different dialects could still read one another's words. Because of this, ancient Chinese texts do not require translation and are easier to read than those of the western world.

When westerners first came to China in the 1600s, they tried to convince the Chinese to adopt an alphabetic system. In response the Chinese suggested that westerners adopt the Chinese characters so everyone could read everyone else's language! Emperor Qin Shihuangdi's standardization of the written language has unified China throughout history more than the Great Wall he built ever could.

To the Chinese, writing was not only a means of communication between people but also a way of expressing the spirit of the universe and an effective way to cultivate one's own inner strength and morality. To write was a supreme art form, a part of the process of creation, and it demonstrated the principles of life itself. Just as the universe was created out of a single egg of chaos, so could a single brush stroke contain the whole of nature and humanity. Thus, every character came from the first brushstroke. The importance of the unity, the oneness or "Tao," was reflected in many different areas of Chinese culture. Oneness represents the system of law which governs the universe, an essential for harmonious living.

one 一

two 二

three 三

Tao gave birth to One,
One gave birth to Two,
Two gave birth to Three,
Three gave birth to all the myriad things.

All the myriad things carry the Yin on their backs and hold the Yang in their embrace,
Deriving their vital harmony from the proper blending of the two vital Breaths.

(Lao tse, *Tao te Ching*)

Since everything came from the One, everything—leaf, tree, humans—contained within them the seed of the whole. Thus the Chinese believe that everything comes from the same beginning.

Each Chinese character had its own particular "stroke order." If the stroke order is not followed exactly, the character is considered to be inharmonious.

The seven kinds of strokes are called the "seven mysteries." Each one must be made with a certain movement of the hand and arm. Horizontal and vertical strokes, sweeping right and left strokes, dots, hooks, and diagonal strokes— all must be practiced over and over by students in order to become proficient. To become a master takes someone a lifetime. The character for eternity, yung, incorporates each of the seven mysteries in its seven strokes.

1) 2) 3) 4) 5) 6) 7)

Good characters were judged by four qualities: *bone*, or boldness; *flesh*, the width; *blood*, the consistency of the ink; and *muscle*, a subjective quality that existed only if the others did.

ti, "earth"

tan, "sunrise"

In addition it was important that the placement of the character be in a nine-unit square the same as the earth. If the character could be halved or quartered in this grid, the balance would be considered inharmonious.

Calligraphers also needed to avoid the Seven Defects, each with its own epithet. *Examples*: "wasp waist," "ox head," or "mouse tail." The presence of any defect would result in a flawed character.

wasp waist ox head bamboo section stork leg mouse tail

Calligraphy, the Chinese believe, can express the "Tao." The art of calligraphy is to let the spirit (the life force or "chi"), guided by the heart, move the brush.

one 一

two 二

three 三

four 四

five 五

six 六

seven 七

eight 八

nine 九

ten 十

HOW TO CHOOSE A CHINESE NAME

Historical background Nobles in China, starting during feudal times, used clan names as surnames and always married outside their hsing (clan). This practice was adopted by commoners as well, although they sometimes took their surnames from their family's home region, an office held, or from a city or town name. The Chinese were the first people to pass the father's surname to children, both male and female. The Chinese, however, never used a surname that was ended in "son," which became common practice in the West (i.e., Williamson, or son of William).

There were no common first names in China. Every child had a personal name so distinctive that it could not possibly be confused with that of any other child; as a result, their place in the family could be easily determined. This naming process was very important during ancestral rites and ceremonies. Such personalized first naming was accomplished in various ways. A family might name the first son Lu Pao, the next Lu Chu. As a result, all boys with Lu as part of their name were clearly part of the same generation in one family. Another way was to give each child a name written with only a slight variation.

The second major method was favored by scholars. As a personal name the first child would be given two consecutive words from a well-known classic text. The next child would be given the next two words from the same sentence. Some children named this way had some very odd names such as "He Says" or "Stays At."

Commoners tended to use simpler methods, often resorting to numerals. A ninth child of the Song family would be called Song Jiu (Song Number Nine). If the commoner was related to a powerful clan, the clan leaders would sometimes select the name of the child.

Directions for naming clan members: Your surname will be the name of your clan. In China the surname comes first. Next your name will include the number of your rank in your family. As the rest of your personal name, you may pick a Chinese word or words that may have meaning for you. For example: If you belong to the Ming clan, your surname will be Ming. If you are the fourth born, your next name will be Si. You then might choose Ying meaning "brave" and Hu meaning "tiger." These last two are put together. Thus your name is Ming Si Ying-Hu, (Ming's Fourth Brave Tiger) or "Fourth Brave Tiger of Ming."

Ming 道 Ming's

Si 四 Fourth

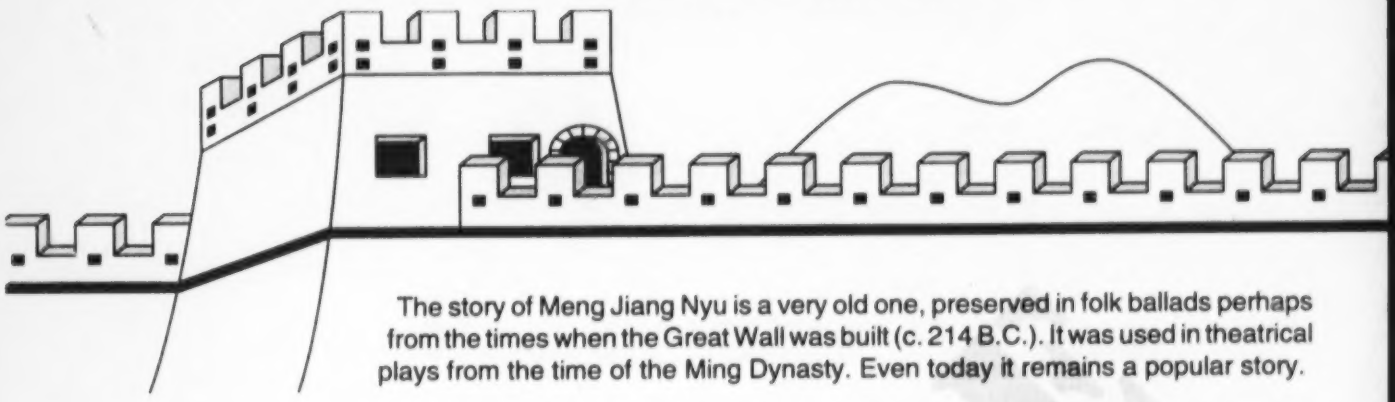
Ying 英 Brave

Hu 虎 Tiger

*(**Note:** Your actual birthday will be used to determine your rank in your Chinese family. If your birthday is before all others in your group, your rank number will be one or "yi" and, thus, yi becomes part of your name.)*

Clan names	Family numbers	Chinese words		
Zhou	1: yi (yee)	beautiful: mei	fish: yur	mouth: kou
Tang	2: er (uhr)	big: dah	forest: lin	ox: niu
Han	3: san (sahn)	bird: niao	gentle: shun	rain: yu
Sung	4: si (suh)	brave: ying	good: hao	rat: shu
Ming	5: wu (woo)	bright: ming	graceful: en	sheep: yang
	6: liu (lyo)	burning: yan	happy: fu	sun: ri
	7: chi (chee)	crystal clear: jin	horse: ma	tiger: hu
	8: ba (bah)	day: tien	insect: chong	tortoise: gui
	9: jiu (jo)	deer: lu	kind: jen	tree: mu
	10: shi (schur)	dog: quan	little: xiao	water: shui
		dragon: long	moon: yue	wise: chih
		fire: huo	mountain: shan	wood: mu

MENG JIANG NYU



The story of Meng Jiang Nyu is a very old one, preserved in folk ballads perhaps from the times when the Great Wall was built (c. 214 B.C.). It was used in theatrical plays from the time of the Ming Dynasty. Even today it remains a popular story.

As the tale is told, Meng and Wan Chi-liang were newly wed when soldiers came suddenly and forced him to leave his home to work on building the Great Wall far to the north. This version of a sad song from the story is about one year in Meng Jiang Nyu's life as she waits either for Chi-liang to return or for word of his fate.

"The Great Wall claims its due ..."

Meng Jiang Nyu, your lantern's calling
Swung beside the cottage door—
Red while evening's tides are falling,
New Year shines for you no more.
The Great Wall claims its due,
Meng Jiang Nyu, Meng Jiang Nyu.

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

Now the silk worm like a maiden
Gauze of priceless fabric weaves.
Sisters with their baskets laden
Seek the fields to gather leaves.
Strangely glints the fallen dew
Leaves and tears for Meng Jiang Nyu.

In the fifth moon plums grow yellow,
Tender sprouts of rice appear:
When the flooded fields are mellow
For the coming harvest cheer.
Precious floods in other fields—
Tears alone your harvest yields.

Listen! The rushing geese fly over,
Far beyond our gates away—
Errant wishes winging over,
Wishes white and wishes gray,
Bid good-bye your fading hopes,
Earth bound mortal, Meng Jiang Nyu.

Full at last the harvest bin,
Overflows the threshing floor,
Every household gathers in
Taxes to the palace door.
What of you, O Meng Jiang Nyu?
What of husband, Wan Chi-liang?

Tired of waiting and worried about her husband's fate, Meng Jiang Nyu realized that winter would be harsh in the north with only the simple clothes her husband was wearing that awful day. So she set off to take Wan Chi-liang a quilted jacket, pants, and warm boots. The journey was long and perilous. But because of her honorable devotion to her husband and perseverance in the face of many difficulties, she was helped by immortals in the guise of animals and birds. Meng finally reached the wall.

Meng Jiang Nyu discovered her journey to bring warm clothes was of no avail: her beloved husband had died from the terrible conditions while working on the Great Wall and his bones had been buried in the Great Wall itself. She could not even return them to the home of his ancestors.

> "... broke open the wall, exposing tens of thousands of bones."

She called to the heavens in her grief, and a bolt of lightning broke open the wall, exposing tens of thousands of bones. Meng cut herself and bled on the bones to discover those of her husband. Since she and Wan Chi-liang were of one heart, the blood only soaked into his bones and ran off any of the others. She gathered the bones of Wan Chi-liang to take them to be put into the ancestral shrine.

The emperor, Qin Shihuangdi, heard of the wife who showed such great loyalty and ordered her to be brought to him. When he saw her, he became greedy and wished for her beauty and loving heart to be devoted to himself. Consequently, he ordered her to marry him. She agreed only if he would fulfill three conditions. First there was to be a 49-day funeral feast in honor of Wan Chi-liang. Second, the emperor and all his court should attend the ceremonies. Third, an altar 49-feet high should be built by the water where she might make offerings to her dead husband.

He agreed and all was done as she asked. But before the wedding, she climbed the altar for Wan Chi-liang overlooking the Bohai Sea, cursed Qin Shihuangdi for his selfish cruelty in taking men from their loved ones, and then threw herself into the sea to drown.

The emperor was so angry he ordered that her body be taken from the waters and cut into tiny pieces, and her bones be ground into dust and cast back into the sea. Immediately upon hitting the water, the pieces turned into little silver fish that can still be seen today where the Great Wall of Qin Shihuangdi meets the eastern sea.

THE GREAT WALL

"... 2,500 miles flat–or 1,500 miles straight–or more than 3,700 miles up and down and aroun

Historical background Like a giant dragon, the Great Wall winds its way up and down steep northern mountain ranges half way across China, more than 2,500 miles—or 1,500 miles as the crow flies. Built to protect against attacking nomads from the north, it is a symbol of the enduring strength of China's unity. Today the Great Wall starts at Shanhaiguan in Hebei Province in the east. To the north, at this point, loom the Yanshan Mountains and to the south lies the Bohai Sea. The wall rises and falls with the contours of the land for more than 3,700 miles (if you were to travel by foot or vehicle). It is the longest structure ever built and the only work of man visible from the moon.

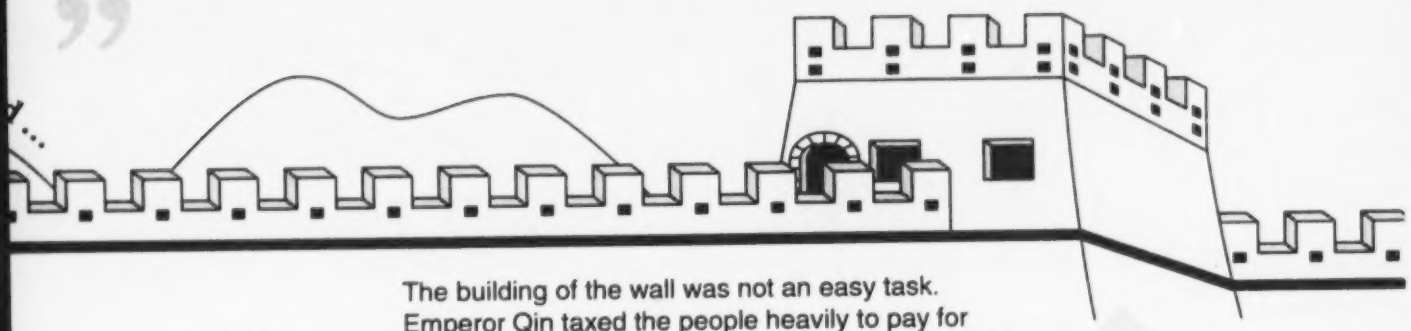
During pre-Imperial China, several northern states with borders next to the steppes began building wall fortifications as a way of protecting themselves from the nomad raiders on horseback known as the Mongols. These invaders were highly skilled horsemen who could travel for days at a time with little rest. In battle they could ride at top speed with both hands free for the use of their weapons. They were so effective as warriors that in the fourth century B.C. one king of Zhao even told his people to dress in the trousers of the Mongolian cavalry in order to confuse the enemy. The solution of the feudal state Qin, shortly after 300 B.C., was to build a long wall that would later become part of the First Emperor's Great Wall.

Walls could be found everywhere in Chinese civilization. Every city had its surrounding wall. Within the city, walls divided houses, compounds, sections, and districts. Gates and watch towers controlled who could enter and leave. This ability to control entrances and exits from one section to another helped maintain the authority of each lord and his officials. It is therefore not surprising that the First Emperor constructed a much larger version of these city walls to separate the ordered Middle Kingdom from those he thought of as the barbaric, uncivilized tribes of the steppes, the Xiongnu nomads.

Zheng, or Qin Shihuangdi *(chihn shee hwahng dee)* as he later renamed* himself, the First Emperor of China, was crowned the king of the feudal state of Qin in 246 B.C. at the age of 13. For the next 25 years he used his troops against one state after another "as a silkworm devours a mulberry leaf" (Sima Qian) until the "Tiger of Qin" overran Qi and became ruler of all China in 221 B.C.

The First Emperor not only brought together under his rule many feudal states; he also unified the systems of weights and measures, money, and, most important of all, the writing system. Starting in 214 B.C., he also joined together a number of defensive walls to create the Great Wall. Besides protect against enemy invaders, this wall was meant to keep in the peasants who might want to leave his unified empire.

* Zheng renamed himself. The beginning of his name he took from the state where he was first king, "Qin." To show his supremacy over the kings he had dethroned, he included "Shi" meaning "First," and "Huang" which means "Sovereign." Then he added "Di," which means "Emperor." The character for "Di" contains within it a connotation of divinity, or at least implies the favor of the gods. The First Sovereign Emperor of Qin ... Qin Shihuang Di.



... a forced labor crew of **700,000** men ...

The building of the wall was not an easy task. Emperor Qin taxed the people heavily to pay for this ambitious building project. He had a forced labor crew of 700,000 men brought from all over China. Some of the laborers were criminals, troublemakers, or enemies of the emperor. Others were musicians, teachers, writers, and artists dragged from their homes at any hour of the day or night. Up to 300,000 soldiers guarded the prisoners at any one time. Thousands died on the journey to the wall for they had to travel hundreds of miles across rivers and mountains with little food and clothing that did not protect them from the cold. During this time the people were not important as individuals, rather being thought of much like beasts of burden. During the many years of constructing the wall, thousands more died from accidents with heavy stones or from cold and hunger. Their bodies were simply thrown into the wall where they had died and no markers were placed on these gruesome graves. The Great Wall project took Qin's workers 10 years to finish. It was completed in 204 B.C.

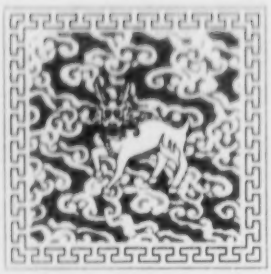
The wall is built of half-ton stone slabs and giant bricks weighing 40 to 50 pounds each. The average height of the Great Wall is 30 feet, but it varies from 20 to 50 feet. The side facing toward China is lower but still difficult to climb. The outer side is very high and often stands on the edge of ground so steep that climbing is even more difficult. The wall ranges in width from 12 to 40 feet, wide enough for five horsemen to gallop side by side. The middle is filled with packed earth and the remains of the thousands of people whose toil built this wonder of the ancient world. Battlements, or three-foot high raised sections built on top of the wall at regular intervals, would shield soldiers shooting at the enemy from the open spaces between battlements. The 40,000 watch towers, usually two stories high and set about 750 feet apart, were used for stationing troops and as lookouts. These towers jut out from the Great Wall and their firing range included the entire area outside the wall on either side. Beacon towers were built outside the wall some distance away so that when enemy invaders were spotted, flags were raised or fires lit to give warning. It is said that wolf dung was used as fuel and the black smoke lingered long in the air; thus, the alarm was called "wolf smoke." Nevertheless, gates through the wall, such as one near Beijing, were centers of trade and of contact with the northern nomads.

Succeeding dynasties, particularly the Ming (1368-1644), would add to and repair the Great Wall over a span of hundreds of years.

The Great Wall was not a complete success. It never completely kept out invaders. They went over it and around it. Thousands of Chinese suffered and died from the harsh conditions they had to endure while building the wall. Yet the wall reminds us that Qin Shihuang Di had the vision of unifying the vast lands of China and the power to create a lasting architectural marvel, an eighth wonder of the world. He was so successful in uniting China that from his reign forward the Chinese considered imperial rule the only form of government. Unity was the natural order. The Great Wall stands today like the dragon of the First Emperor, its crenelated (notched) walls the ancient bones of a unified China.

ADDING CLAN RANK

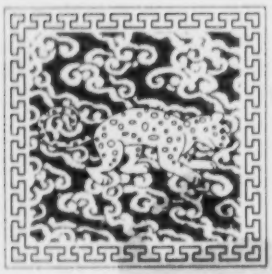
Historical background Just as in all other aspects of daily life, the emperor, the Son of Heaven, dressed in such a manner as to make himself look very different than all others. He would certainly wear the finest of silk robes embroidered with gold thread and decorated with peacock feathers and pearls. With the labor of many artisans a single robe might take more than a year to construct. And just as with the hsings, the emperor, too, had special symbols that demonstrated his unique status and which were incorporated into the decoration of his clothing. For the Ming and later the Manchu emperors, the five-clawed dragon was the symbol of the emperor. Additionally, there were 12 other symbols of authority that the emperor used to establish his role in the universe. The Ming Dynasty also instituted a ranking system for civil and military officials. Birds and other animals were used to symbolize personal rank within the court bureaucracy. These insignias (also used in the Qing Dynasty) were worn on the front of an official's robe. Some of these insignias were brilliantly colored and ornately decorated. Nine rank insignias existed for civil officials and eight for military officials.



For purposes of Chung-Kuo this is the rank order for your clan rank:

- **1st rank: Chinese Unicorn "qilin"**
  This symbol was a sign of good fortune which was originally the top military rank. Of all the 360 creatures that lived on land, it was the leader, just as the Phoenix was the leader of the birds and the dragon was the leader of the water creatures.

- **2nd rank: White Crane "xianhe"**
  This top civil service rank was the symbol of happiness and literary elegance.



- **3rd rank: Leopard "bao"**
  This rank had a symbol of a guardian animal which was originally a military rank.

- **4th rank: Peacock "kongque"**
  This civil service rank had a symbol of beauty, dignity and a friend to mankind.

- **5th rank: Lion "shizi"**
  This military rank had a symbol of an animal not native to China and often used as a guardian to tombs.

THE HISTORY OF THE SILK ROAD

We know from the writings of Ptolemy, a Greek geographer, that there were several ancient trade routes that stretched from the Mediterranean world to the Far East. The Silk Road, between China and the West, was the most heavily traveled of these ancient trails.

Emperor Han Wu Di (140-87 B.C.) wanted to establish friendly relations with the rulers of the lands west of China. He sent Zhang Qian, one of his government aides, on a mission to carry, along with his message of good will, gifts of the finest of Chinese silk. Soon silk came to be in wide demand by other peoples from as far west as Rome. Consequently, the Silk Road—silk being the most common and valuable trade item—had begun. It is thought that the first Silk Road caravan left from China to the West in 106 B.C.

Silk became extremely important in the Chinese economy. Bolts of the cloth were used as money. By the second century B.C., Chinese silk was being exported all across Europe and Asia. Across deserts and mountains caravans of camels and yaks traveled 4,000 miles to the Mediterranean, where it was then shipped westward.

> "... cloth was said to be worth its weight in gold."

Romans first saw silk when the Parthians waved banners of the strange material in the air to celebrate their victory in battle over the Roman legions in 53 B.C. Silk then became all the rage with the wealthy Romans, and they paid huge sums for the cloth. In fact, the cloth was said to be worth its weight in gold!

The Chinese heavily guarded the making of silk and forbade the export of silkworm eggs or mulberry seeds on threat of death. By A.D. 550, however, eggs had been smuggled out of China. The silk industry had begun in Constantinople. Chinese silk, however, was still considered superior, and the caravans continued along what became known as the Silk Road. Linking China with India and the Mediterranean, this road became the highway of wealth for the Chinese, the Arabs, and the Europeans.

The route The Silk Road began in two cities: Loyang and Changan. Traders from all around the Far East came to trade in these cities. Traders would join a caravan in the East with their goods and ride along until they found a likely place in which to make a profitable trade. Afterward, they might continue westward or simply join an eastbound caravan, stopping at some other city and making another trade. Each time products changed hands the price increased. Travel was somewhat like today's train rides where you could get off one train at a station and board another.

Caravans would leave China through the Great Wall at Jiayuguan Pass. Here painted in reds, greens, and yellows was the Jade Gate, which once stood as a brilliant symbol of Ming grandeur. Caravans would move along mountain trails through deep valleys and across hundreds of miles of hot, dry deserts. They would travel across deserts at night because of the scorching heat, always fearful that legendary desert demons would come after sunset. Blinding sandstorms forced men and animals to their feet for days at a time, and in the mountains altitude sickness and snow blindness were severe problems for many. They would also face bandits, and the rulers of lands they passed through demanded payment for safe passage. To provide some measure of protection, caravan leaders would hire soldiers as escorts. These expensive protectors were not always that effective. Diseases also swept the caravans. Roman writers told of great epidemics that were brought to the Roman world, although specific information about the diseases was

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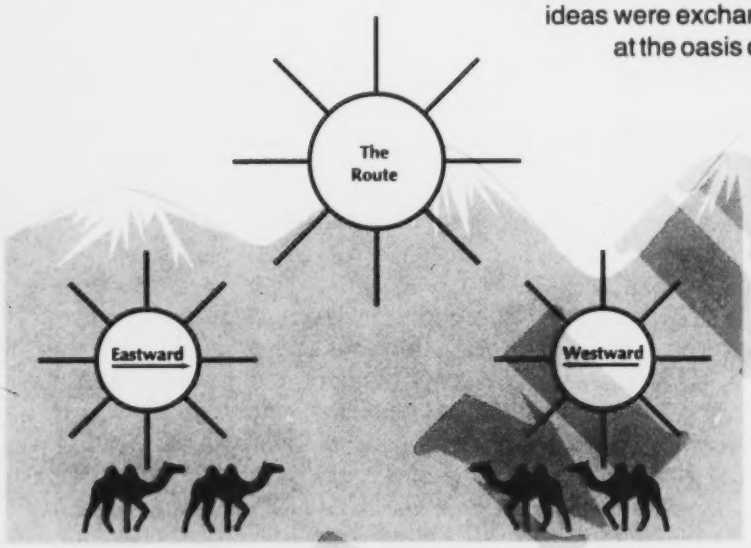
not recorded. At best it was a difficult trip. The traders would, however, be rewarded with the great markets of the west. Some would travel to Kashgar, Bukhara, and Samaarkand. Others would travel farther on to the great markets of Antioch, Syria, and Lebanon as well as Baghdad in Persia (Iran).

Others also used the Silk Road. Large caravans of sometimes up to 1,000 camels attracted people who wanted to travel for many different reasons. Government officials traveled in order to conduct the business of the emperor. Acrobats, pilgrims, and adventurers as well as laborers sent west by the government would also travel by caravan. It might be a mix of hundreds of people, some hauling goods in carts pulled by oxen, some on camels, horses, donkeys, or even on foot. The two-humped Bactrian camels were preferred because they could carry 400-500 pounds of cargo and keep up a faster pace than the single-humped camel.

People who lived along the way also benefited from the caravan travel by providing services for travelers and by exchanging ideas. In fact, goods and ideas were exchanged all along the Silk Road route; the merchants at the oasis centers became very rich. Glassware, purple dye, incense, and woolens, grapes, alfalfa, cucumbers, figs, sesame, coriander, walnut trees, horses, green and white jade, ivory, coral, and gold moved eastward along the Silk Road. From the east came oranges, peaches, pears, roses, and other now-popular flowers, as well as cinnamon bark, rhubarb, furs, and bronze weapons.

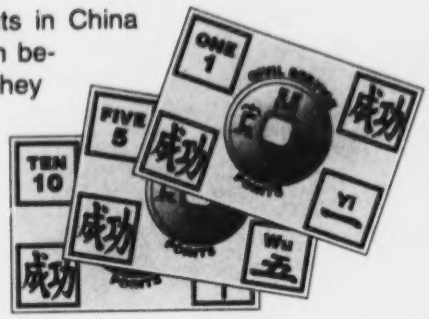


However, the Silk Road route increasingly became more dangerous and consequently less profitable as a land route. Later, during the period of Mongol rule, it again became a major trade route because the Mongols provided protection from bandits, as well as control of all travel. This period between the 12th and the 13th centuries was when Marco Polo and his family traveled. After that time, China turned inward and virtually closed its doors to trade and travel.

> "... copper cash became increasingly heavy and burdensome ..."

Paper money Silk Road caravan trade was probably the reason behind the invention of paper money. As caravans transported goods over more and more territory, Chinese copper cash became increasingly heavy and burdensome. At first merchants deposited this cash for safekeeping with Buddhist monks in monasteries along the trade routes. This practice also became a problem. Because all the copper cash began to disappear from circulation in outlying areas, governors began to prohibit trade to save their supplies of copper. In order to keep trade open, merchants devised a kind of certificate of deposit which would guarantee that a depositor had that amount in his "bank account." These certificates became very popular because they were lightweight and were accepted by merchants for trade purposes. Since everyone trusted their value, trade could be carried on freely along the caravan routes. In fact, the system worked so well that even the imperial court got involved in issuing its own certificates of deposit which then became the first paper money. (Today we use certificates of deposit and call them *our* money. The U.S. government at one time kept gold rather than copper to back up the promise that the paper money had value. Today, the U.S. government merely promises to pay without precious metal back up.)

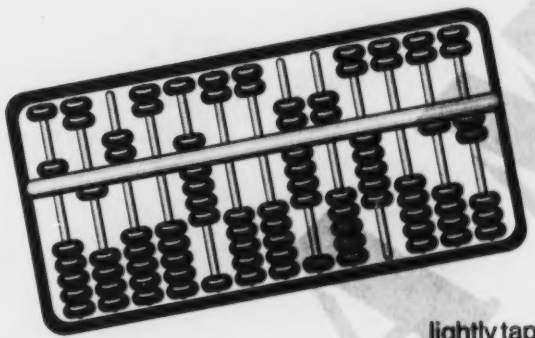
Flying money During the 800s, tea merchants in China developed a new financial exchange note which became loosely known as "flying money." When they delivered an order of tea to market, they received a note verifying, in essence, that actual money was owed to them. As a result, they could then exchange the note for things they needed at home, less the tax they would have to pay to the government. By the end of the century money changers (somewhat like bankers today) were using these flying money certificates of deposit instead of the old heavy coins that were awkward to carry in large quantities. These certificates were thus the forerunners of the various kinds of bank notes we use today.



> "... forerunners of the kinds of bank notes and paper money we use today."

Contributions The many advances in science and technology in China are evidence that it was far ahead of the western world. In Kaifeng a huge complex astronomical clock was built. The Chinese used water power for spinning hemp into cloth. Locks and bridges were evidence of Chinese sophistication in engineering, and ships with multiple masts and treadmill-operated paddles showed Chinese seaworthiness.

The more well-known advances that were later imported to the west included the crossbow, armor, stirrup, and the magnetic compass, which was perfected by the 10th century. The abacus, an effective calculating device, is still widely used throughout Asia. Because of effective irrigation systems, Chinese agriculture became the most productive in the world at that time . The invention of movable type resulted in the publishing of thousands of manuscripts. There were also great advances in medicine, zoology, mathematics, and history/geography.



Porcelain and silk were Chinese innovations that were highly valued, and their production techniques were closely guarded secrets. The Chinese were creating their shiny pottery as early as 1100 B.C. Porcelain was so hard that it could not be scratched with a knife, yet so delicate it sounded musical when lightly tapped. Silk, most prized by westerners, was cultivated perhaps as early as 5000 B.C. After the silkworm ate the vast amounts of mulberry leaves grown only in China, it spun a delicate cocoon of silk thread. The Chinese devised a method of unwinding the thread, dying it, and then weaving it into beautiful cloth.

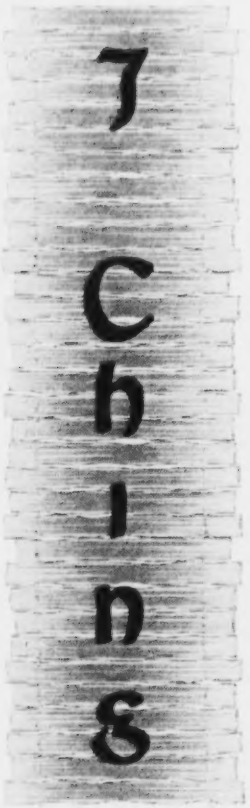
Visitors to China during the Tang Dynasty (618-907) reported the great wonders of this eastern land. Gunpowder was used for fireworks, a Chinese passion. Block printing and the wheelbarrow, the use of coal for heat, the manufacture of paper and ceramics, and the Chinese skill at cartography and calligraphy became renowned.

During the Ming Dynasty (1368-1644), craftsmen wove carpets and rugs of great beauty. Bridges, temples, shrines, and pagodas were built. Painting thrived and ceramics boomed. Porcelain was refined and became a valuable commodity world wide.

During the rule of Kublai Khan (1260-1294), many Chinese inventions traveled to the markets of Europe via the Silk Road. Gunpowder, printing, playing cards, and textiles were some. China also gained from trade. New techniques in manufacturing bronze, glass, and enamel were brought by Europeans as well as new kinds of wine and food.

I CHING

In **LI 2: The Great Wall** you participated in the throwing of the I Ching in order to make your way through the gameboard. Now you will have a chance to understand a little about the meaning of this type of Chinese fortune telling. Perhaps, if you are interested, you might go to the library and see if you can find a copy of *I Ching: The Book of Changes*.



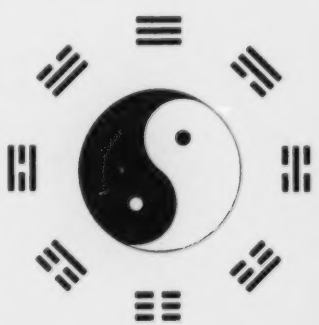
I Ching: The Book of Changes is the oldest of the Chinese classic texts. It has been honored for thousands of years as an oracle for fortune telling, a guide to success, and a source of wisdom. It was the primary source for Lao Tze's *Tao Te Ching*, Confucius' rational humanism, and the strategy of Sun Tzu's *Art of War*.

Fu Hsi and his son compiled the *I Ching* during the Shang Dynasty. It was written on thin bamboo or wood strips and was a collection of ancient farmer's lore and predictions by diviners. It was also an interpretation of the He Chart which legend held to have been brought to the Huang He (Yellow) River by a celestial dragon horse. The chart was a book with eight trigrams or figures of three written on strips. The strips did not resemble the structure of books with which we are familiar. Instead, the pages were made of flattened thin strips of bamboo which are carefully laid one on top of the other and filed in small drawers. Many drawers were then contained in a box. Thousands of those boxes contained different Chinese classics of literature. Confucius, during the Zhou Dynasty, analyzed and annotated the original bamboo strips of the *I Ching*.

To use the *I Ching* one tossed special coins to determine a pair of trigrams composed of lines indicating the order of yin and yang (the "changing lines"). The Book of Changes then gave interpretations of the trigrams in vague, cryptic language that analyzed the present and suggested courses of action. In some ways these suggestions were somewhat like astrological forecasts familiar to many people today. A sage could predict a drought, an emperor would decide when to go to war, a parent might learn how to deal with a disobedient child, or a veterinarian could determine the best treatment for a horse. One treatment was for yang animals such as horses which rise to their feet front-end first; another was for yin animals such as camels, which rise to their feet hind-end first.

Interpretation of I Ching requires that advice seekers consider several elements:

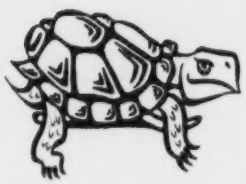
- **The One:** Calm the mind. Become the Tao, the One.
- **The Two:** Determine the yin and yang factors and qualities in the person or situation.
- **The Four:** Understand that there are four forms to the yin and yang: major yin, minor yin, major yang, and minor yang. Yin and yang are not static, but they are always increasing or decreasing.
- **The Eight:**
  - — Major yang trigrams: Sky—represents strength or creativity; Lake—represents joy or attraction.
  - — Minor yang trigrams: Thunder—represents initiative or action; Fire—represents attention or awareness.
  - — Major yin trigrams: Earth—represents receptivity or docility; Mountain—represents stopping or stillness.
  - — Minor yin trigrams: Water—represents passion or danger; Wind—represents penetrating or following.



SYMBOLS IN CHINESE LITERATURE

Animals

- **Dragon** *(long)* The dragon was the symbol of guardianship and strength. When the god of rain breathed, he brought clouds. It was thought that when dragons played among these clouds, chasing a pearl, they caused the rain and thunder of spring. From his claws came the jolts of lightning; from his scales came the bark of trees. In winter he buried himself in the mud at the bottom of the sea. This divine lord of waters embodies wisdom, strength, and goodness. He symbolizes the life-giving force of water. The Chinese believed that dragons inhabited every river, lake, and sea and that they lived high in the sky with the rain clouds. The Chinese dragon had the head of a camel, the horns of a stag, the fierce eyes of a demon, the neck of a snake, the scales of a fish (usually gold)–117 of which are imbued with the powers of good and 36 with the powers of evil. It also had the claws of an eagle, the pads of a tiger, the ears of a bull, the long whiskers of a cat, and the beard of the wisest of sages. It could make itself as small as a silkworm or large enough to overshadow the world. The five-clawed dragon was the symbol of the emperor, often portrayed guarding the Pearl of Wisdom. On occasion, the pearl might be lent for use by humans. Dragons brought happiness and good fortune.



- **Tortoise** *(gui)* The tortoise was considered to be a symbol of long life, kindness, and wisdom. He was seen to live in the northern quadrant of the heavens, his dome-shaped back representing the vault of the sky. His belly, the earth, moves upon the waters, and his markings correspond to the constellations.

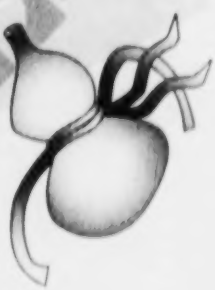
- **Phoenix** *(feng huang)* The phoenix was the dragon's wife and helped him right the wrongs of life. It was the symbol of Yang, a magical bird that appeared in times of good fortune. Since the dragon was associated with the emperor, the phoenix became associated with the empress.

- **Tiger** *(hu)* Dignified and courageous, grand and stern, lord of all the animals, the tiger was able to frighten off demons and evil spirits. Since even household gods had no power over the tiger, it would often be seen at entrances to palaces and homes.
- **Unicorn** *(qilin)* The unicorn was a sign of good fortune. Of all the 360 creatures that lived on land, it was the leader, just as the phoenix was the leader of the birds, and the dragon was the leader of the water creatures.
- **White Crane** *(xianhe)* This bird was a symbol of happiness and literary elegance.
- **Lion** Not a native animal to China, a pair of lions *(shizi)* often stood guard outside important buildings. The male often played with a ball while the female kept a cub under her paw.

- **Butterfly** *(hu die)* The symbol of joy and summer as it flits from flower to flower gathering nectar, the butterfly is sometimes thought of as a Chinese cupid.

The eight immortals

- **Zhong Li Quan** He was the chief of the immortals. Sometimes fully clothed, he is usually shown with a bare, fat belly. His emblem is a *whisk fan* with which he is able to revive the dead. Sometimes he is shown with a peach.
- **Zhang Guo Lao** He was a famous magician who was often shown riding a white mule. When not needed, the mule is folded up and put into a wallet. To use the mule again, water was poured on the wallet and the mule became rideable. His emblem was a *bamboo drum* whose sound announced his arrival. He could make himself invisible.
- **Lu Dong Bin** A scholar and a hermit, his emblem was the *sword*, for he rid the world of monsters. He was also the friend and helper of the sick.
- **Cao Guo Jui** Patron of the theater, he wore court headdress and official court robes.



- **Li Tie Guai** He was always shown as a beggar leaning on a staff though he was not always lame and disfigured. His students thought he had died in a journey to Heaven, and they burned his body. When Li Tieh-kuai returned, he needed a body, and the beggar's was the first available. Li Tieh-kuai carried in his hand a *double gourd with smoke escaping* to symbolize his ability to leave his body at will.

- **Han Xiang Zi** He could make flowers appear and blossom almost instantly. He was the patron saint of musicians, and he carried the *flute* as his symbol. Any money that came his way he threw upon the ground.
- **Lan Cai He** She was a woman shown with one foot in a slipper and the other bare. Her symbol was a *basket of flowers*, and sometimes she carried a wand or a fan.

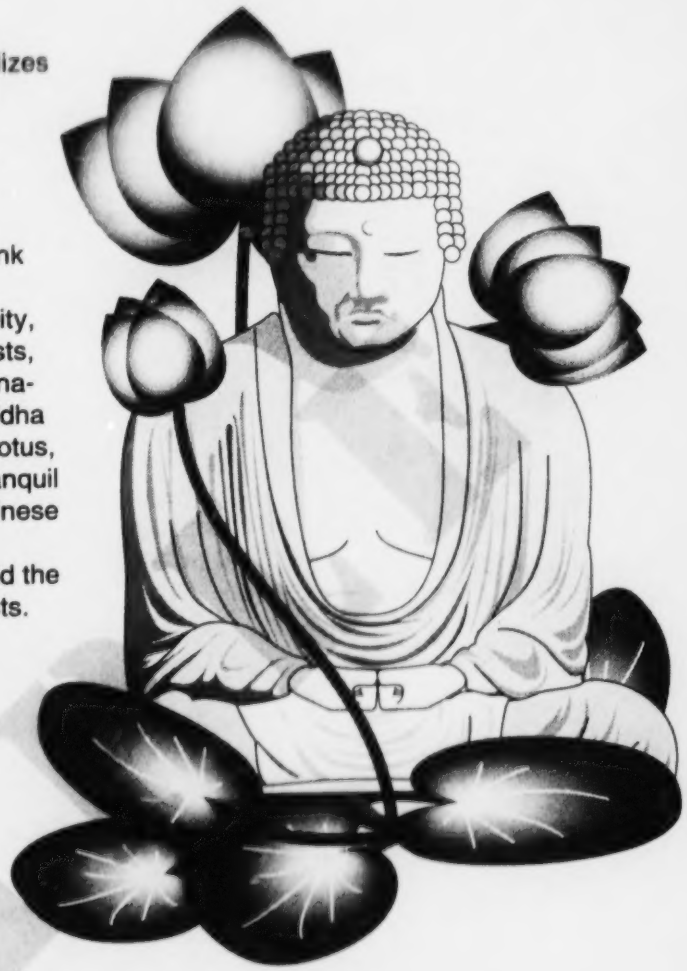
- **He Xian Gu** She ate a magic peach and became immortal. Her symbol was the *lotus*. She helped and guided the women in the home.

Other gods

- **God of Longevity** This god had a smiling face and a gentle manner. He was often shown coming out of a peach in the company of the gods of wealth and happiness.
- **Kuan Yin, Goddess of Mercy** This goddess was often shown with a baby in her arms. Fishermen believed she watched over those in trouble on the sea. She is considered a Bodhisattva, or an Enlightened One who stays in the cycle of rebirth to help others reach enlightenment.
- **Zao Wang, Kitchen God** The Chinese believed that even the most ordinary of things had their own guardian spirit and they required offerings and sacrifices. Although the educated looked down on the practice, the women of the household took care of the kitchen god, just so he wouldn't take offense.

Other emblems

- **State Umbrella** symbolizes respect, authority, and dignity.
- **Pair of Fishes** symbolizes domestic happiness and wealth.
- **Canopy** symbolizes rank held over rulers.
- **Lotus** symbolizes purity, was sacred to the Taoists, and represented reincarnation to Buddhists. Buddha would be seated on the lotus, a favorite to grace the tranquil pools and lakes of Chinese gardens.
- **Jar**, often with a lid, held the ashes of Buddhist priests.
- **Conch Shell** symbolizes a prosperous journey. Whorls curved from left to right as did the curls on the Buddha's head.
- **Endless Knot** symbolizes long life because it has no beginning or end.
- **Wheel** symbolizes the Buddha's teachings; it was also known as the Wheel of Law, Truth, and Life.
- **Apple** symbolizes peace. It also was especially a gift of greeting.
- **Broom** symbolizes wisdom, insight, power to sweep away all difficulties and worries. Evil spirits are supposed to be afraid of the broom.
- **Cricket** symbolizes courage and summer.
- **Bats** symbolize wealth.
- **Colors:**
  - **Red** symbolizes wealth, commerce, fame, sincerity and marriage.
  - **Yellow** symbolizes emperor and the Chinese.
  - **Purple** symbolizes grandsons.
  - **Blue** symbolizes rank.
  - **Green** symbolizes lower rank.
  - **White** symbolizes mourning, children and purity.
  - **Black** symbolizes luck which attracts prosperity.
  - **Blue-green** symbolizes health, harmony, prosperity and youth.



THE FORBIDDEN CITY

Historical background Beijing, meaning the Northern Capital, was a Mongol capital, but it was rebuilt by Emperor Yung-lo. He patterned it after the Sung plan of a city within a city. The inner Imperial City—the Forbidden City—was surrounded by the walls and buildings of the outer city. It was then itself surrounded by high walls and four gates, one on each side. (Chinese compasses always pointed south rather than north.) From the Meridian Gate, five bridges, representing the five virtues of Confucianism, cross the River of Golden Water.

Court protocol was extensive. The throne was on a raised platform. A reporting official had to perform three kneelings and nine kowtows. Any error would result in immediate beatings by palace guards. In later times, errors were sometimes punished by death.

"... pausing after every **10** so the victim would recover enough to feel the next **10** ..."

Hung Wu, the first emperor of the Ming Dynasty, was a cruel and vicious ruler. While eliminating his prime minister, he also executed anyone remotely connected to the minister either by family or business dealings—some 30,000 people. Many were tortured. One torture new at the time was to slice a person to death with 3,357 strokes, pausing after every 10 so the victim would recover enough to feel the next 10. Officials would faint if Hung Wu shouted at them. Many got in the habit of saying farewell to their families before going into an audience.

The Forbidden City was a city of color. The terraces on which the buildings stand are brilliant white. The wooden pillars supporting the roofs are a dull red from mercuric oxide, a chemical used in China to preserve wood for thousands of years. The walls are red and the roof tiles a brilliant yellow. The beams and supports are covered with intricate designs in blue, green, and gold where the Imperial dragon is prominently featured.

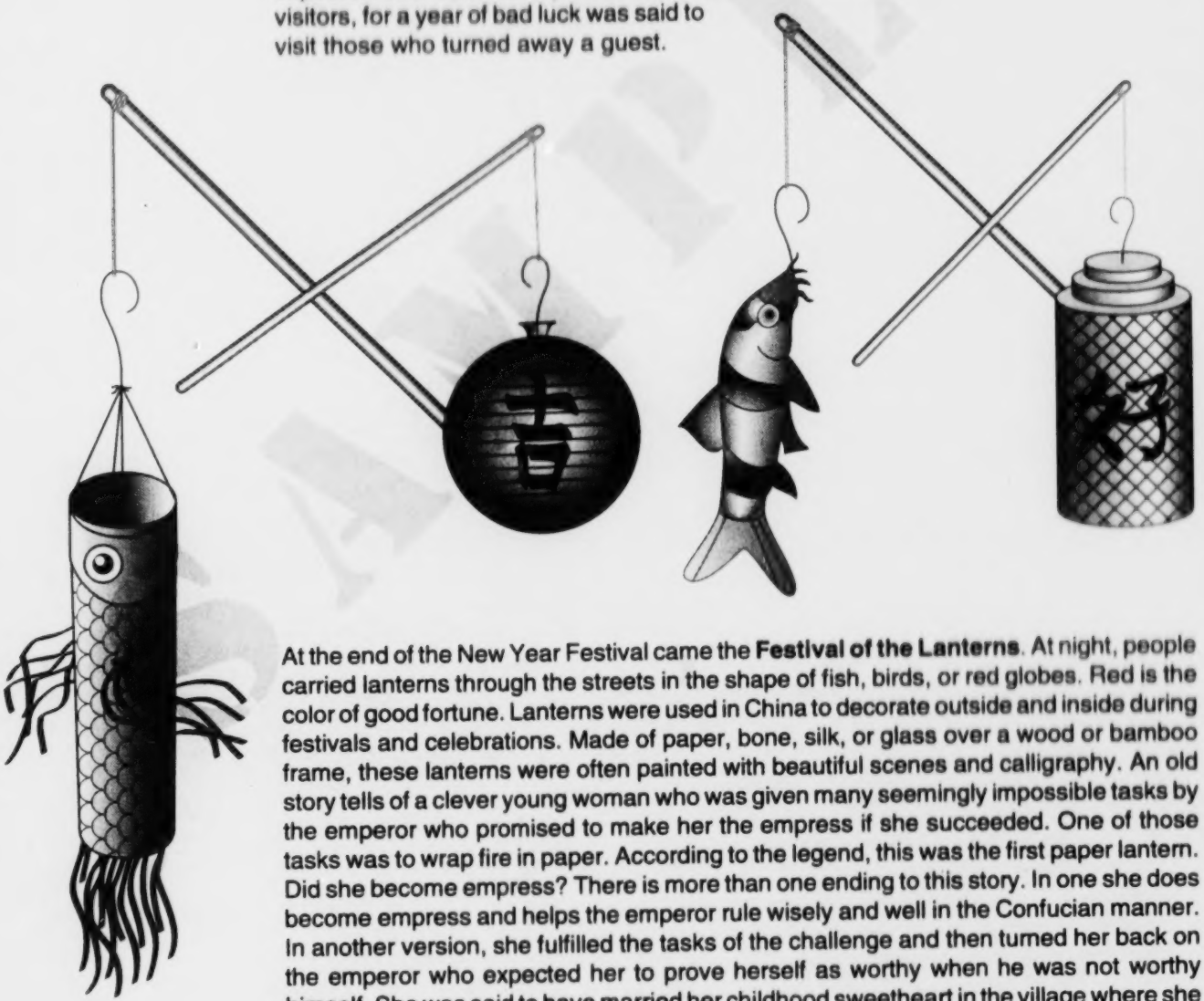
"... about **75** halls ... ... of more than **9,000** rooms ..."

The Forbidden City is just that—a city. It has about 75 halls, libraries, temples, palaces, and studios with more than 9,000 rooms. One-half mile wide by three-quarters of a mile in length, it spreads over 750 acres with 12,000 different sculptures. A moat 170 feet wide and a wall 35 feet high surround it. It was built as a supreme protection for the emperor, and most Chinese people have never seen the inside.

CHINESE FESTIVALS

Historical background The Chinese marked the beginning of spring at the end of January or the beginning of February with the **New Year Festival**. This 15-day festival was celebrated by the return to the ancestral home to share in feasts and exchange gifts with family members. The younger members of the family would honor their elders, and the elders would give money to the children. At this time the kitchen god, Zao Wang, was believed to go up to the Celestial Palace and report on how well the family was doing. To be sure he had sweet things to say, the kitchen god's mouth was smeared with honey.

The New Year was also the time of the Dragon, and a parade in honor of the Dragon and Lion was held. The dragon chased after the Pearl of Wisdom. This process was believed to represent the good luck, the happiness, and the generous spirit of this holiday. It was expected that each family welcome all visitors, for a year of bad luck was said to visit those who turned away a guest.



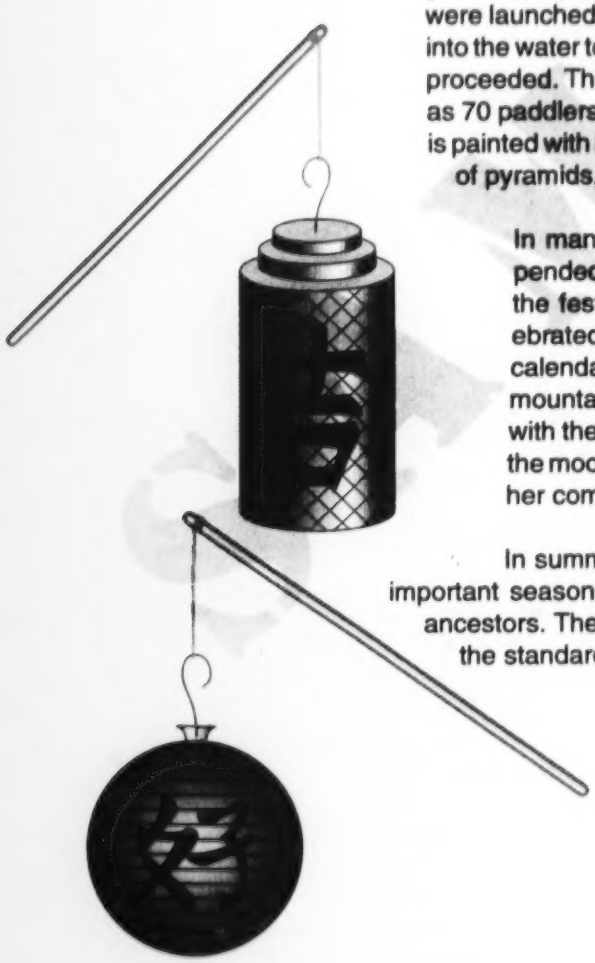
At the end of the New Year Festival came the **Festival of the Lanterns**. At night, people carried lanterns through the streets in the shape of fish, birds, or red globes. Red is the color of good fortune. Lanterns were used in China to decorate outside and inside during festivals and celebrations. Made of paper, bone, silk, or glass over a wood or bamboo frame, these lanterns were often painted with beautiful scenes and calligraphy. An old story tells of a clever young woman who was given many seemingly impossible tasks by the emperor who promised to make her the empress if she succeeded. One of those tasks was to wrap fire in paper. According to the legend, this was the first paper lantern. Did she become empress? There is more than one ending to this story. In one she does become empress and helps the emperor rule wisely and well in the Confucian manner. In another version, she fulfilled the tasks of the challenge and then turned her back on the emperor who expected her to prove herself as worthy when he was not worthy himself. She was said to have married her childhood sweetheart in the village where she grew up.

The **Qing Ming Festival** in April is a time to honor the ancestors. White is the color of mourning in China—as seen in the poem "Meng Jiang Nyu":

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

At this time people would clean up and decorate the graves of their dead by pulling weeds and planting flowers. They would also burn incense. Because Meng could not fulfill this duty when her husband was buried in the Great Wall, the poem admonishes her to hide her eyes in shame.

The **Dragon Boat Festival** is a celebration that comes from a tragedy. The politician and poet Qu Yuan in 288 B.C., upset over the corruption of the government, threw himself into a river in southern China. Since he was loved and respected, people wanted to find his body to give it a proper burial. Boats were launched and rice thrown into the water to keep the fish otherwise occupied while the search for his body proceeded. This search evolved into a boat race. Each boat can hold as many as 70 paddlers. The prow becomes a huge dragon head, and the entire boat is painted with bright, lucky colors. The participants eat rice cakes in the shape of pyramids, sound gongs, and wave flags to cheer on their team.



In many cultures there is a harvest celebration. Early societies depended heavily on a good harvest and celebrated the event. In China, the festival of thanksgiving is the **Harvest Moon Festival**. It is celebrated on the night of the full moon in the eighth month of the Chinese calendar, a lunar calendar. People carry lanterns to the top of hills and mountains to give thanks for the harvest. Sometimes they burn papers with the images of a toad and a rabbit on them to send good wishes to the moon, to Chang E, the selfish and regretful wife of Yi the Archer, and her companion, the rabbit in the moon.

In summary, the festivals of China bring people together to celebrate important seasons of the year and common bonds, such as respect for their ancestors. The traditions of the culture unify the Chinese people as much as the standardization of language and weights and measures.

CHINA
(Zhou Hsing)

A simulation of ancient Chung Kuo, the world's most ancient civilization

SAMPLE

Student Guide

THE CHINESE UNIVERSE

Cardinal Directions • Colors • Animals • Seasons • Numbers

For the ancient Chinese, the earth and sky were seen as parts of a whole and were not to be thought of as separate. They were born from a cosmic egg of existence, or Chaos, which included both the Yin and the Yang. The dark, heavy elements (Yin) became the earth; the light, clear elements (Yang) formed the sky. With the help of four animals—the Dragon, the Phoenix, the Unicorn, and the Tortoise—the legendary being of creation Pan Ku, also born from Chaos, spent 18,000 years creating the remainder of the universe. According to the ancient Chinese view of the world, man was essentially good, and the tiger was the lord of all animals.

The earth rested on a flat, square platform where subterranean life forces resided. Over the earth a canopy of Heaven was inhabited by powerful spirits and studded with stars that determined human fate. An ancient tale written in the first century A.D. by Wang Chung tells how man came to be.

> There was a dragon-tailed goddess, Nu Kua, who thought the world a marvelous and beautiful place, but she was quite lonely. She sat down by a river and trailed her fingers in the water thinking about her sadness. She scooped up some mud from the bottom and formed a small figure with legs. It began to laugh and dance around, pleasing Nu Kua greatly. She decided to populate the world with her creation. She worked all day and again the next morning before realizing what a difficult task she had set for herself. By using her magical powers, however, she solved the problem. She picked up a vine and dipped it into the mud. She then whirled it about, flinging everywhere bits of mud which became little people as they touched the ground. It is said the people formed by Nu Kua's hands became the wealthy and privileged of the world, while the people from the flung bits of mud became the ordinary peasants.
>
> Later, two gods threatened all she had made when they fought and broke a hole in the sky. Great chasms opened in the earth with fire and water pouring forth causing a flood to cover the surface of the world. Nu Kua grieved to see her people suffer, so she quickly set to repairing the damage. She first smelted and refined five colored stones with which to repair the blue sky. She cut off the legs of a giant sea-turtle to stand as four sky-poles. But since the sky has a hole in the northwest, the sun and moon move through it there. And since it has a hole in the southeast, the hundred rivers pour through it there.

WANDA BARAL received her B.A. in history from California State University, Long Beach, and her M.A. in education from San Francisco University . She has been teaching grades four to eight for 20 years in Huntington Beach, California. Wanda also authored RENAISSANCE and coauthored ROMANS for Interact. Wanda lives in the quiet community of Fountain Valley with her Welsh terrier Rusty.

MARCIA SARGENT received her B.A. from the University of the Pacific in Stockton, California. She has been teaching for eight years in Lake Forest, California. When not haunting museum shops, Marcia seeks balance and harmony at home in Mission Viejo with her husband, three daughters, a golden retriever, an African gray parrot, and three cats.

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The ancient Chinese believed the universe could be shown in a geometric design and incorporated into the plan of a palace, the layout of a garden, or in the building of a holy shrine. They studied the patterns of the universe as a guide to the natural order of the world in which they lived.

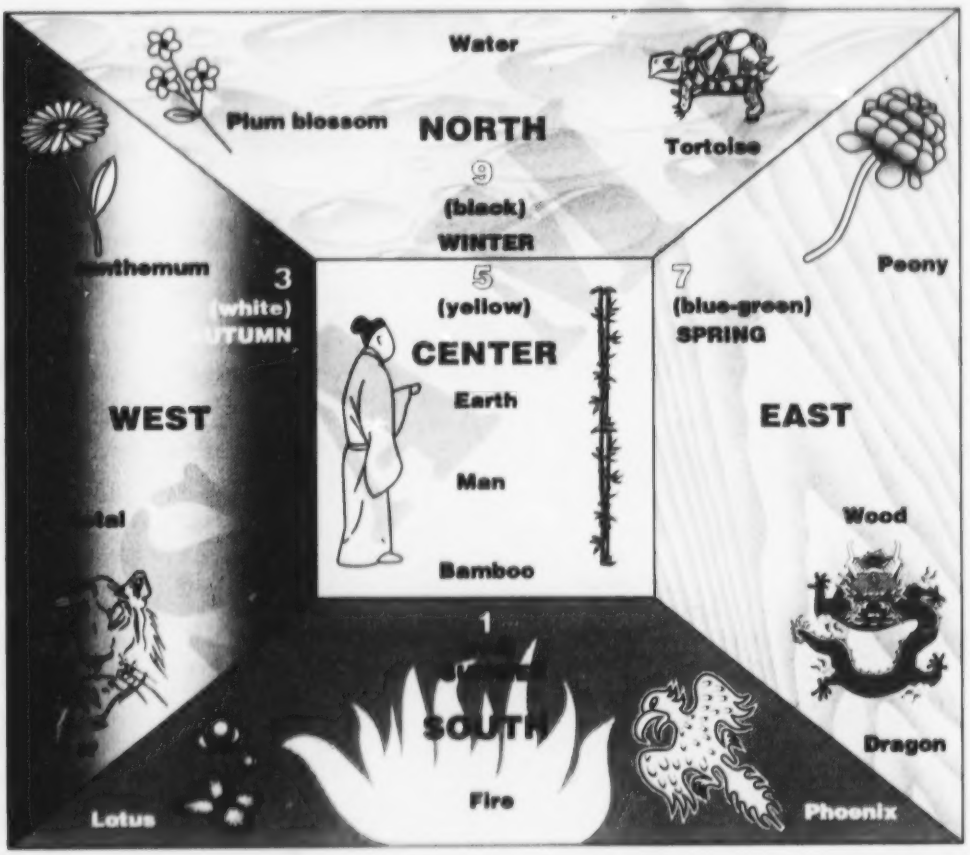
The Nine Mansions

4	9	2
3	5	7
8	1	6

A Magic Square

The earth itself was divided into nine regions, each with its own characteristics. Another ancient myth tells how a magic diagram of the earth appeared on the shell of a tortoise at the command of Heaven at the Lo River, a tributary of the Yellow River. Each square had a number and, when added, the numbers in each row equaled 15. This was sometimes called the "Nine Mansions." Today these squares have come to be known as "Magic Squares" because any row of numbers—across, down, diagonally—will add up to 15! (You can do this with other numbers, too.)

However, the flat, square earth also had mountains. The ancient Chinese saw these mountains as connections to Heaven, particularly the five mountains at the Five Cardinal Directions: North, South, East, West, and Center. They were the sacred mountains which led heavenly energy to the earth for the good of all. The eight Immortals or Xian were believed to live in these mountains. They were said to have magic powers such as raising the dead with a wave of their fan and turning objects into gold. Mt. T'ai in the west was traditionally the most important of the sacred peaks. Ancient rulers would go with their entire court to renew their connections with Heaven, believing they thereby strengthened inner powers, lengthened their lives, and started periods of universal peace.

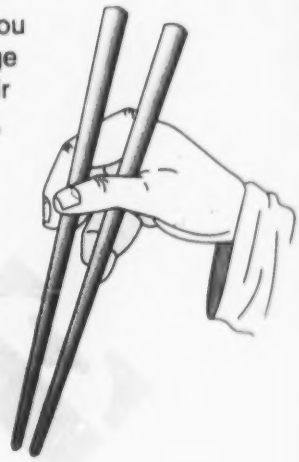


Associated with the Five Cardinal Directions were the Five Activities: Earth, Water, Fire, Wood, and Metal. There were also the Five Primary Colors and the Five Sacred Animals. The Four Seasons were each assigned to a different activity or element, except the Earth because the Earth represented all seasons.

The Chinese believed one kept harmony in the universe by balancing the Yin and the Yang and paying attention to the proper order of the world. Harmony and order kept disasters from occurring and brought forth good fortune.

ZHOU HSING ORGANIZATION

Your **Zhou Hsing** ("hsing" means clan) is named after the Zhou Dynasty (c. 1027 B.C.-256 B.C.). During this era the Iron Age began, Confucius and Lao Tze taught and wrote of their philosophies, and there was the first evidence of chopsticks, crossbows, and canal building.



Banner Your group will construct a *vertical* banner as a type of group "flag." This banner will be a display of your hsing's unique qualities and symbols. Most of the information you'll need is provided in the material below, but you may want to use your classroom library as an additional resource. The banner should be neat, artistic, colorful, and accurate. Be sure that *all* members of your hsing participate in this activity. Your teacher will provide you with the materials you need for this project.

Family The family clan in China was very important. All land was clan property and could not be disposed of without the permission of all the heads of the family's branches. Thus, many families held the same land for more than 700 years. Land was regarded as the only safe investment, and ownership was a mark of social status. A prince or lord in feudal times could maintain his rank only if he held control over land where a shrine to his ancestors was kept and rituals were performed. The registers naming all members of that clan were kept at the temple. Some of these records ran back more than a thousand years. The ancestral temple or shrine was also the location of the clan school, which provided education for its members whether rich or poor. There was a great advantage to this arrangement, for it helped some members rise to positions of wealth and power and provided opportunities to other clan members.

Chinese universe Your hsing's position in the universe is center. Other aspects are:

- **Element** Earth with which the capital city was associated. Find out which hsing's element is water. Your hsing can overcome theirs.
- **Sacred animal** Man, whose path to harmony and to becoming a Great Man was to develop "human-heartedness" and correctness by treating others as he would want to be treated. Simplicity and oneness with Nature were also important for the Chinese. Man was only a small part of the whole.
- **Color** Yellow, for the Chinese, began on the yellow soil of the Yellow River which they believed was at the center of the world.
- **Number** The Center of the Nine Mansions is 5. In the *I Ching*, an ancient Chinese book used as an oracle of fortune and a dispensary of wisdom (somewhat like astrology except using specialized coins), the fifth hexagram is Waiting. "When waiting is truthful, it is gloriously successful. Be truthfully steadfast, and you will be lucky. As a result, you will take your place in the order of Nature by way of correct balance." Your group should be able to explain what this quotation means.
- **Plant** Bamboo was a plant used for many purposes. The tough plant stood for strength, flexibility, and lasting friendship.

Note:
How can this wisdom be used to help your hsing receive the Mandate of Heaven?

CIVIL SERVICE RUBRIC

A note about rubrics: A rubric is a kind of scale or standard by which something or someone can be evaluated. It describes the quality of work or behavior so that the scoring is always consistent and therefore fair. The advantage is that with a rubric you always know the criteria that will be used to judge your work. It is easy, therefore, to change your performance to attain the level of achievement you want. Simply become familiar with what the rubric says and work toward that level. The following is the rubric that will be used to evaluate your personal work and behavior as well as your hsing's. This rubric is based on the Chinese definitions of the quality of a person's life actions and the ancient laws of the mandarins.

Superior

5 Superior person

- The superior person is exacting of himself, taking great care to be accurate and meticulous about his or her responsibilities.
- The superior person is truly courteous to all and is calm and at ease with self-disciplined ways.
- The superior person is most careful to be respectful of the wisdom of elders and those of position or rank.

Honorable

4 Honorable person

- The honorable person covets the reputation of being slow in word but prompt in deed when it comes to his or her responsibilities.
- The honorable person respects elders and avoids quarrels and legal actions as often as possible.
- The honorable person is positive in dealings with others.

Virtuous

3 Virtuous person

- The virtuous person is ready to admit mistakes and works to amend errors.
- The virtuous person takes as much trouble to discover what is right as a lesser person takes to discover what will pay.
- The virtuous person takes it upon himself/herself to make the contributions that are expected.

Humanity

2 Person of humanity

- The person of humanity demonstrates kindness and respect to others.
- The person of humanity does not do unto others what he or she would not want done to himself/herself.
- The person of humanity is modest and conducts himself/herself in a more or less responsible manner although sometimes this person needs to be reminded of the virtues of self control.

Common

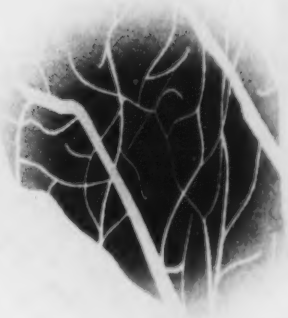
1 Common person

- The common person is exacting of others while lax of himself.
- The common person is one who learns but does not think and so is lost.
- The common person is one who thinks but does not learn and so is a danger to himself or herself and others.
- The common person is small and fretful and ill at ease with responsibilities.

To be remembered by all: First and foremost, be faithful to your superiors. Keep all promises. Refuse the friendship of all who are not like you in honoring correct behavior.

YI THE ARCHER

Prologue From earliest times the Chinese ideogram for the East has been the sun in a tree; the character for light is the sun above a tree; and the character for dark is the sun under a tree. Dawn is written with the characters for nine and sun. It is at the dawn when the legend says the sun mounts into the sky while the nine brothers wait in the branches of the Po tree. The chariot carrying the sun has a circular canopy over a square chassis which describes the shape of the Chinese universe. This is the story of how there came to be only one sun and the world was saved.



Po tree In the sea, beyond the eastern ocean, there grew a giant fusang or hollow mulberry tree called a Po tree. In the branches of the tree lived 10 suns. They were the children of Dijun *(Dee-juhn)*, the god of the East, and Xihe *(Shee-huh)*, the goddess of the Sun. These 10 suns would take turns being driven across the sky by their mother to bring light and warmth to the world.

> "In the early morning, one sun would climb ..."

In the early morning, one sun would climb out of the fusang and bathe in the boiling water of the sea below. Then it would climb back up to the top branch of the mulberry tree. His nine brothers would wait for their turn on the other nine branches. The mother, Xihe, would yoke six dragons to the flying chariot, go to the top of the Po tree to get her son, and then drive across the sky until they came to a Jo tree on the slopes of Mount Yen-tzu by a boiling lake in the far west. It was a beautiful tree whose flowers were red and glowed by night. There the dragons were unyoked from the chariot.

One night after being left alone by Xihe in the year when Yao was to lose his throne to Shun, the 10 suns started to complain about having to wait their turn and being forced to spend so much time with their mother.

"We don't need her to drive the chariot," stated one.
"She goes too slowly anyway," grumbled another.
"Why do we have to sit all day in the tree?" whined a third.
"Doesn't she trust us?" chimed in the sun on the lowest branch.
"It would be much more fun to go together," they all agreed.

The next morning when the goddess of the Dawn appeared and started to hitch up the dragons, the 10 suns rushed her, tipped over the chariot, climbed to the top of the tree, and burst into the sky. In their freedom they laughed and sang, danced and twirled, promising each other to never be parted again.

The people on the earth, however, did not delight in the heat from the 10 suns. The sky blazed and instantly blinded anyone who turned toward it. The crops turned brown, shriveled, and died until there was no food for human or animal. Nowhere was there a shadow in which to rest. Even the stones of the earth started to melt. The people begged King Yao to save them.

King Yao was as frightened as his people. He prayed to the god of the East, Dijun, to control his sons. Dijun looked at the earth and saw what disaster his sons had caused, but he loved them and could not bear to have them hurt. Dijun and Xihe pleaded with their sons to behave as they should, but the suns ignored their parents and continued to dance in the pitiless skies.

> ... Get my sons out of the sky.

Dijun called Yi the Archer to come to him. Yi was a small and rather unimportant god. Dijun gave Yi a quiver of white arrows and a red bow. "I depend on you to restore order. Get my sons out of the sky." He told him to threaten the suns, but not to hurt them.

Yi took the quiver and the bow, and with his wife Chang E he went down to earth. When he saw the destruction and suffering there, he was so angry he forgot all Dijun had told him and decided to destroy all the suns.

Yi raised the bow and let fly the first arrow. As it struck, the first sun burst apart, sending a shower of golden feathers and a three-legged raven plunging to the ground. The air was not quite as hot anymore. Yi shot one arrow after another, each one finding the center of its target. As each sun exploded in a shower of golden feathers, its soul was transformed into a three-legged raven that fell to the earth. Each time the air got a bit cooler.

There was but one sun left in the sky when King Yao realized that one sun was needed to keep the world from living in darkness and cold. As Yi reached back for his last arrow, he found the quiver empty. King Yao had sent an official of the court to steal the arrow and save the sun.

Yi and his wife Chang E went back to the Celestial Palace where Dijun met them and said sternly, "You did not do as I told you, though you saved the world. I cannot bear to look at the face of the man who killed my sons. You are no longer welcome in Heaven. Go back down to earth and be with those you served so well."

Chang E and Yi packed their things and went down to earth. But Chang E felt she had done northing wrong and had been treated unfairly. She moaned and complained about being sent to the world of men and that, like them, she would have to grow old, die, and go to the Underworld. She convinced Yi to travel to the goddess of the West, Hsi Wang Mu, to obtain the Immortal Elixir that would give them eternal life. Although Hsi Wang Mu was able to give Yi only half the amount needed for two people to reach Heaven, there was enough for both of them to become immortals on earth.

Returning home, Yi put the elixir on the table and went out hunting, his favorite activity. Chang E saw the elixir on the table. "I never did anything to deserve this exile," she thought. "I deserve to be in the Celestial Palace. If I drink it all, I will be able to return to my rightful place." She drank it down.

As she drank, she felt herself growing lighter and lighter and lifting into the air. She floated up higher and higher until she reached the moon. Curious, she stopped and explored its surface. The moon was a great disappointment. It was a barren and desolate place with only a rabbit living under a cassia tree. She decided to continue on her journey to Heaven, but to her dismay she could go no farther. Today on the moon there is a rabbit living under a cassia tree and also a toad who used to be Chang E, the selfish wife of Yi the Archer.

Chinese virtue:

Propriety or "li" means correctness in dealing with others. People must be treated with respect for order to come to society.

CHINESE CALLIGRAPHY

It is said, the first of the Ten Great Kings, Fu Hsi (2800 B.C.), was sitting on the banks of the Yellow River pondering how he could convey his thoughts about the universe so that all could understand him, even those born after he died. A unicorn (qilin) came out of the river. On his back were magic signs that Fu Hsi carefully copied. From these symbols and his knowledge of the stars he created the first Chinese written language. Presumably he then passed on this knowledge to others so that they might read his thoughts.

Historical background Historically, Chinese writing was developed almost 4,000 years ago during the Shang Dynasty (c. 1766-1122 B.C.). The earliest known writing was in the form of inscriptions found on bronze vessels, tortoise shells, and animal bones. These shells and bones became known as "oracle bones," for people used them to foretell the future by interpreting the cracks that formed when they were heated. In this way predictions were made about the best times to plant crops or to invade neighboring kingdoms.

SUN MOON

The ancient script was based on pictures or pictograms, where each character represented an idea, a whole word. The pictograph often looked like the object it was made to represent. Over time the images became more and more stylized. Characters were combined to express more complex ideas. For example, "sun" and "moon" were used together to show "bright." With one character standing for one word or idea, many characters were needed to communicate. The character ideas were read starting in the top right-hand corner and reading down, then moving to the top of the next column to the left, and so on. Writing was at first known only to those in the priestly class. These priests later became the Chinese scholars who produced the major philosophies of China.

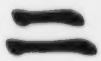
To read well, 5,000 to 10,000 characters had to be understood. Scholars were expected to be able to read the classics (more than 10,000 characters), write poetry, paint and write beautiful characters (the art of calligraphy), and to pass the Civil Service exam. A student had to memorize more than 3,500 characters to read a simple novel! In 1716, during the reign of Emperor Kang Hsi of the Qing Dynasty, the famous Chinese dictionary appeared with 47,000 characters listed and defined. (This predated by several decades the first English dictionary written by Samuel Johnson.)

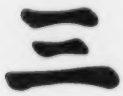
This complex writing had a great advantage. The characters encoded meaning so Chinese speaking different dialects could still read one another's words. Because of this, ancient Chinese texts do not require translation and are easier to read than those of the western world.

When westerners first came to China in the 1600s, they tried to convince the Chinese to adopt an alphabetic system. In response the Chinese suggested that westerners adopt the Chinese characters so everyone could read everyone else's language! Emperor Qin Shihuangdi's standardization of the written language has unified China throughout history more than the Great Wall he built ever could.

To the Chinese, writing was not only a means of communication between people but also a way of expressing the spirit of the universe and an effective way to cultivate one's own inner strength and morality. To write was a supreme art form, a part of the process of creation, and it demonstrated the principles of life itself. Just as the universe was created out of a single egg of chaos, so could a single brush stroke contain the whole of nature and humanity. Thus, every character came from the first brushstroke. The importance of the unity, the oneness or "Tao," was reflected in many different areas of Chinese culture. Oneness represents the system of law which governs the universe, an essential for harmonious living.

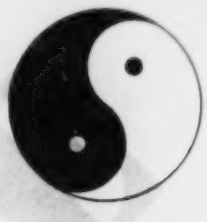
one

two 

three 

Tao gave birth to One,
One gave birth to Two,
Two gave birth to Three,
Three gave birth to all the myriad things.

All the myriad things carry the Yin on their backs and hold the Yang in their embrace,
Deriving their vital harmony from the proper blending of the two vital Breaths.



(Lao tse, *Tao te Ching*)

Since everything came from the One, everything—leaf, tree, humans—contained within them the seed of the whole. Thus the Chinese believe that everything comes from the same beginning.

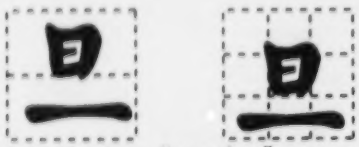
Each Chinese character had its own particular "stroke order." If the stroke order is not followed exactly, the character is considered to be inharmonious.

The seven kinds of strokes are called the "seven mysteries." Each one must be made with a certain movement of the hand and arm. Horizontal and vertical strokes, sweeping right and left strokes, dots, hooks, and diagonal strokes— all must be practiced over and over by students in order to become proficient. To become a master takes someone a lifetime. The character for eternity, yung, incorporates each of the seven mysteries in its seven strokes.

1) 2) 3) 4) 5) 6) 7)

Good characters were judged by four qualities: *bone*, or boldness; *flesh*, the width; *blood*, the consistency of the ink; and *muscle*, a subjective quality that existed only if the others did.

ti, "earth"



tan, "sunrise"

In addition it was important that the placement of the character be in a nine-unit square the same as the earth. If the character could be halved or quartered in this grid, the balance would be considered inharmonious.

Calligraphers also needed to avoid the Seven Defects, each with its own epithet. *Examples*: "wasp waist," "ox head," or "mouse tail." The presence of any defect would result in a flawed character.

wasp waist ox head bamboo section stork leg mouse tail

Calligraphy, the Chinese believe, can express the "Tao." The art of calligraphy is to let the spirit (the life force or "chi"), guided by the heart, move the brush.

one 一

two 二

three 三

four 四

five 五

six 六

seven 七

eight 八

nine 九

ten 十

HOW TO CHOOSE A CHINESE NAME

Historical background Nobles in China, starting during feudal times, used clan names as surnames and always married outside their hsing (clan). This practice was adopted by commoners as well, although they sometimes took their surnames from their family's home region, an office held, or from a city or town name. The Chinese were the first people to pass the father's surname to children, both male and female. The Chinese, however, never used a surname that was ended in "son," which became common practice in the West (i.e., Williamson, or son of William).

There were no common first names in China. Every child had a personal name so distinctive that it could not possibly be confused with that of any other child; as a result, their place in the family could be easily determined. This naming process was very important during ancestral rites and ceremonies. Such personalized first naming was accomplished in various ways. A family might name the first son Lu Pao, the next Lu Chu. As a result, all boys with Lu as part of their name were clearly part of the same generation in one family. Another way was to give each child a name written with only a slight variation.

The second major method was favored by scholars. As a personal name the first child would be given two consecutive words from a well-known classic text. The next child would be given the next two words from the same sentence. Some children named this way had some very odd names such as "He Says" or "Stays At."

Commoners tended to use simpler methods, often resorting to numerals. A ninth child of the Song family would be called Song Jiu (Song Number Nine). If the commoner was related to a powerful clan, the clan leaders would sometimes select the name of the child.

Directions for naming clan members: Your surname will be the name of your clan. In China the surname comes first. Next your name will include the number of your rank in your family. As the rest of your personal name, you may pick a Chinese word or words that may have meaning for you. For example: If you belong to the Ming clan, your surname will be Ming. If you are the fourth born, your next name will be Si. You then might choose Ying meaning "brave" and Hu meaning "tiger." These last two are put together. Thus your name is Ming Si Ying-Hu, (Ming's Fourth Brave Tiger) or "Fourth Brave Tiger of Ming."

Ming 道 Ming's

Si 四 Fourth

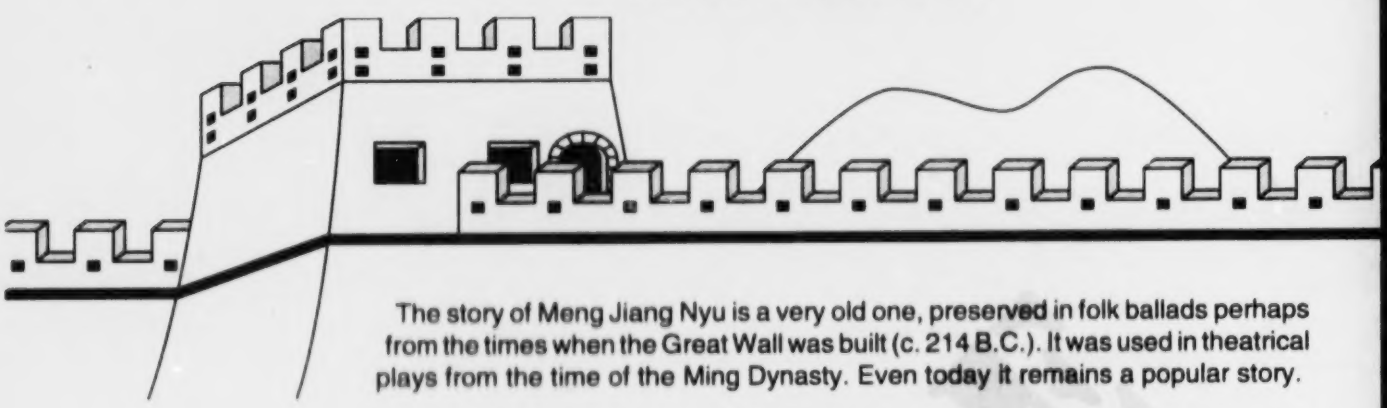
Ying 英 Brave

Hu 虎 Tiger

*(**Note:** Your actual birthday will be used to determine your rank in your Chinese family. If your birthday is before all others in your group, your rank number will be one or "yi" and, thus, yi becomes part of your name.)*

Clan names	Family numbers		Chinese words		
Zhou	1:	yi (yee)	beautiful: mei	fish: yur	mouth: kou
Tang	2:	er (uhr)	big: dah	forest: lin	ox: niu
Han	3:	san (sahn)	bird: niao	gentle: shun	rain: yu
Sung	4:	si (suh)	brave: ying	good: hao	rat: shu
Ming	5:	wu (woo)	bright: ming	graceful: en	sheep: yang
	6:	liu (lyo)	burning: yan	happy: fu	sun: ri
	7:	chi (chee)	crystal clear: jin	horse: ma	tiger: hu
	8:	ba (bah)	day: tien	insect: chong	tortoise: gui
	9:	jiu (jo)	deer: lu	kind: jen	tree: mu
	10:	shi (schur)	dog: quan	little: xiao	water: shui
			dragon: long	moon: yue	wise: chih
			fire: huo	mountain: shan	wood: mu

MENG JIANG NYU



The story of Meng Jiang Nyu is a very old one, preserved in folk ballads perhaps from the times when the Great Wall was built (c. 214 B.C.). It was used in theatrical plays from the time of the Ming Dynasty. Even today it remains a popular story.

As the tale is told, Meng and Wan Chi-liang were newly wed when soldiers came suddenly and forced him to leave his home to work on building the Great Wall far to the north. This version of a sad song from the story is about one year in Meng Jiang Nyu's life as she waits either for Chi-liang to return or for word of his fate.

"The Great Wall claims its due ..."

Meng Jiang Nyu, your lantern's calling
Swung beside the cottage door—
Red while evening's tides are falling,
New Year shines for you no more.
The Great Wall claims its due,
Meng Jiang Nyu, Meng Jiang Nyu.

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

Now the silk worm like a maiden
Gauze of priceless fabric weaves.
Sisters with their baskets laden
Seek the fields to gather leaves.
Strangely glints the fallen dew
Leaves and tears for Meng Jiang Nyu.

In the fifth moon plums grow yellow,
Tender sprouts of rice appear:
When the flooded fields are mellow
For the coming harvest cheer.
Precious floods in other fields—
Tears alone your harvest yields.

Listen! The rushing geese fly over,
Far beyond our gates away—
Errant wishes winging over,
Wishes white and wishes gray,
Bid good-bye your fading hopes,
Earth bound mortal, Meng Jiang Nyu.

Full at last the harvest bin,
Overflows the threshing floor,
Every household gathers in
Taxes to the palace door.
What of you, O Meng Jiang Nyu?
What of husband, Wan Chi-liang?

Tired of waiting and worried about her husband's fate, Meng Jiang Nyu realized that winter would be harsh in the north with only the simple clothes her husband was wearing that awful day. So she set off to take Wan Chi-liang a quilted jacket, pants, and warm boots. The journey was long and perilous. But because of her honorable devotion to her husband and perseverance in the face of many difficulties, she was helped by immortals in the guise of animals and birds. Meng finally reached the wall.

Meng Jiang Nyu discovered her journey to bring warm clothes was of no avail: her beloved husband had died from the terrible conditions while working on the Great Wall and his bones had been buried in the Great Wall itself. She could not even return them to the home of his ancestors.

> "... broke open the wall, exposing tens of thousands of bones."

She called to the heavens in her grief, and a bolt of lightning broke open the wall, exposing tens of thousands of bones. Meng cut herself and bled on the bones to discover those of her husband. Since she and Wan Chi-liang were of one heart, the blood only soaked into his bones and ran off any of the others. She gathered the bones of Wan Chi-liang to take them to be put into the ancestral shrine.

The emperor, Qin Shihuangdi, heard of the wife who showed such great loyalty and ordered her to be brought to him. When he saw her, he became greedy and wished for her beauty and loving heart to be devoted to himself. Consequently, he ordered her to marry him. She agreed only if he would fulfill three conditions. First there was to be a 49-day funeral feast in honor of Wan Chi-liang. Second, the emperor and all his court should attend the ceremonies. Third, an altar 49-feet high should be built by the water where she might make offerings to her dead husband.

He agreed and all was done as she asked. But before the wedding, she climbed the altar for Wan Chi-liang overlooking the Bohai Sea, cursed Qin Shihuangdi for his selfish cruelty in taking men from their loved ones, and then threw herself into the sea to drown.

The emperor was so angry he ordered that her body be taken from the waters and cut into tiny pieces, and her bones be ground into dust and cast back into the sea. Immediately upon hitting the water, the pieces turned into little silver fish that can still be seen today where the Great Wall of Qin Shihuangdi meets the eastern sea.

THE GREAT WALL

"...2,500 miles flat–or 1,500 miles straight–or more than 3,700 miles up and down and arou

Historical background Like a giant dragon, the Great Wall winds its way up and down steep northern mountain ranges half way across China, more than 2,500 miles—or 1,500 miles as the crow flies. Built to protect against attacking nomads from the north, it is a symbol of the enduring strength of China's unity. Today the Great Wall starts at Shanhaiguan in Hebei Province in the east. To the north, at this point, loom the Yanshan Mountains and to the south lies the Bohai Sea. The wall rises and falls with the contours of the land for more than 3,700 miles (if you were to travel by foot or vehicle). It is the longest structure ever built and the only work of man visible from the moon.

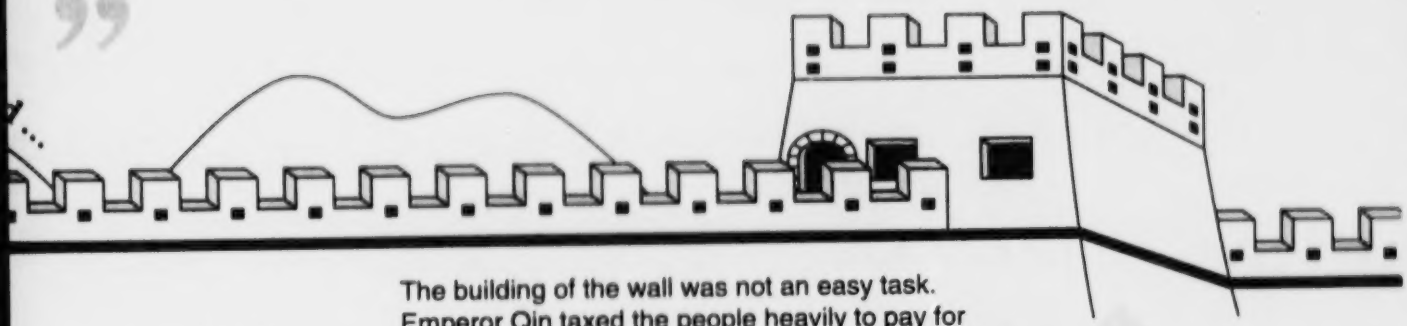
During pre-Imperial China, several northern states with borders next to the steppes began building wall fortifications as a way of protecting themselves from the nomad raiders on horseback known as the Mongols. These invaders were highly skilled horsemen who could travel for days at a time with little rest. In battle they could ride at top speed with both hands free for the use of their weapons. They were so effective as warriors that in the fourth century B.C. one king of Zhao even told his people to dress in the trousers of the Mongolian cavalry in order to confuse the enemy. The solution of the feudal state Qin, shortly after 300 B.C., was to build a long wall that would later become part of the First Emperor's Great Wall.

Walls could be found everywhere in Chinese civilization. Every city had its surrounding wall. Within the city, walls divided houses, compounds, sections, and districts. Gates and watch towers controlled who could enter and leave. This ability to control entrances and exits from one section to another helped maintain the authority of each lord and his officials. It is therefore not surprising that the First Emperor constructed a much larger version of these city walls to separate the ordered Middle Kingdom from those he thought of as the barbaric, uncivilized tribes of the steppes, the Xiongnu nomads.

Zheng, or Qin Shihuangdi *(chihn shee hwahng dee)* as he later renamed* himself, the First Emperor of China, was crowned the king of the feudal state of Qin in 246 B.C. at the age of 13. For the next 25 years he used his troops against one state after another "as a silkworm devours a mulberry leaf" (Sima Qian) until the "Tiger of Qin" overran Qi and became ruler of all China in 221 B.C.

The First Emperor not only brought together under his rule many feudal states; he also unified the systems of weights and measures, money, and, most important of all, the writing system. Starting in 214 B.C., he also joined together a number of defensive walls to create the Great Wall. Besides protect against enemy invaders, this wall was meant to keep in the peasants who might want to leave his unified empire.

* Zheng renamed himself. The beginning of his name he took from the state where he was first king, "Qin." To show his supremacy over the kings he had dethroned, he included "Shi" meaning "First," and "Huang" which means "Sovereign." Then he added "Di," which means "Emperor." The character for "Di" contains within it a connotation of divinity, or at least implies the favor of the gods. The First Sovereign Emperor of Qin ... Qin Shihuang Di.



... a forced labor crew of **700,000** men ...

The building of the wall was not an easy task. Emperor Qin taxed the people heavily to pay for this ambitious building project. He had a forced labor crew of 700,000 men brought from all over China. Some of the laborers were criminals, troublemakers, or enemies of the emperor. Others were musicians, teachers, writers, and artists dragged from their homes at any hour of the day or night. Up to 300,000 soldiers guarded the prisoners at any one time. Thousands died on the journey to the wall for they had to travel hundreds of miles across rivers and mountains with little food and clothing that did not protect them from the cold. During this time the people were not important as individuals, rather being thought of much like beasts of burden. During the many years of constructing the wall, thousands more died from accidents with heavy stones or from cold and hunger. Their bodies were simply thrown into the wall where they had died and no markers were placed on these gruesome graves. The Great Wall project took Qin's workers 10 years to finish. It was completed in 204 B.C.

The wall is built of half-ton stone slabs and giant bricks weighing 40 to 50 pounds each. The average height of the Great Wall is 30 feet, but it varies from 20 to 50 feet. The side facing toward China is lower but still difficult to climb. The outer side is very high and often stands on the edge of ground so steep that climbing is even more difficult. The wall ranges in width from 12 to 40 feet, wide enough for five horsemen to gallop side by side. The middle is filled with packed earth and the remains of the thousands of people whose toil built this wonder of the ancient world. Battlements, or three-foot high raised sections built on top of the wall at regular intervals, would shield soldiers shooting at the enemy from the open spaces between battlements. The 40,000 watch towers, usually two stories high and set about 750 feet apart, were used for stationing troops and as lookouts. These towers jut out from the Great Wall and their firing range included the entire area outside the wall on either side. Beacon towers were built outside the wall some distance away so that when enemy invaders were spotted, flags were raised or fires lit to give warning. It is said that wolf dung was used as fuel and the black smoke lingered long in the air; thus, the alarm was called "wolf smoke." Nevertheless, gates through the wall, such as one near Beijing, were centers of trade and of contact with the northern nomads.

Succeeding dynasties, particularly the Ming (1368-1644), would add to and repair the Great Wall over a span of hundreds of years.

The Great Wall was not a complete success. It never completely kept out invaders. They went over it and around it. Thousands of Chinese suffered and died from the harsh conditions they had to endure while building the wall. Yet the wall reminds us that Qin Shihuang Di had the vision of unifying the vast lands of China and the power to create a lasting architectural marvel, an eighth wonder of the world. He was so successful in uniting China that from his reign forward the Chinese considered imperial rule the only form of government. Unity was the natural order. The Great Wall stands today like the dragon of the First Emperor, its crenelated (notched) walls the ancient bones of a unified China.

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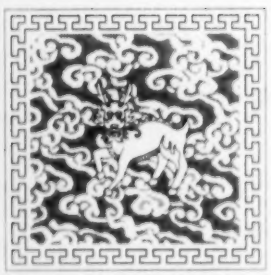
ADDING CLAN RANK

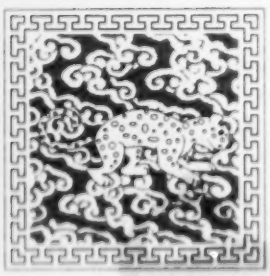
Historical background Just as in all other aspects of daily life, the emperor, the Son of Heaven, dressed in such a manner as to make himself look very different than all others. He would certainly wear the finest of silk robes embroidered with gold thread and decorated with peacock feathers and pearls. With the labor of many artisans a single robe might take more than a year to construct. And just as with the hsings, the emperor, too, had special symbols that demonstrated his unique status and which were incorporated into the decoration of his clothing. For the Ming and later the Manchu emperors, the five-clawed dragon was the symbol of the emperor. Additionally, there were 12 other symbols of authority that the emperor used to establish his role in the universe. The Ming Dynasty also instituted a ranking system for civil and military officials. Birds and other animals were used to symbolize personal rank within the court bureaucracy. These insignias (also used in the Qing Dynasty) were worn on the front of an official's robe. Some of these insignias were brilliantly colored and ornately decorated. Nine rank insignias existed for civil officials and eight for military officials.



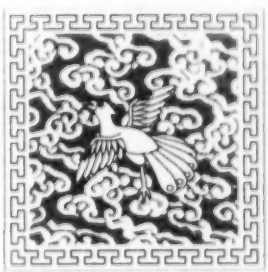
For purposes of Chung-Kuo this is the rank order for your clan rank:

- **1st rank: Chinese Unicorn "qilin"**
  This symbol was a sign of good fortune which was originally the top military rank. Of all the 360 creatures that lived on land, it was the leader, just as the Phoenix was the leader of the birds and the dragon was the leader of the water creatures.

- **2nd rank: White Crane "xianhe"**
  This top civil service rank was the symbol of happiness and literary elegance.



- **3rd rank: Leopard "bao"**
  This rank had a symbol of a guardian animal which was originally a military rank.



- **4th rank: Peacock "kongque"**
  This civil service rank had a symbol of beauty, dignity and a friend to mankind.

- **5th rank: Lion "shizi"**
  This military rank had a symbol of an animal not native to China and often used as a guardian to tombs.

THE HISTORY OF THE SILK ROAD

We know from the writings of Ptolemy, a Greek geographer, that there were several ancient trade routes that stretched from the Mediterranean world to the Far East. The Silk Road, between China and the West, was the most heavily traveled of these ancient trails.

Emperor Han Wu Di (140-87 B.C.) wanted to establish friendly relations with the rulers of the lands west of China. He sent Zhang Qian, one of his government aides, on a mission to carry, along with his message of good will, gifts of the finest of Chinese silk. Soon silk came to be in wide demand by other peoples from as far west as Rome. Consequently, the Silk Road—silk being the most common and valuable trade item—had begun. It is thought that the first Silk Road caravan left from China to the West in 106 B.C.

Silk became extremely important in the Chinese economy. Bolts of the cloth were used as money. By the second century B.C., Chinese silk was being exported all across Europe and Asia. Across deserts and mountains caravans of camels and yaks traveled 4,000 miles to the Mediterranean, where it was then shipped westward.

> "... cloth was said to be worth its weight in gold."

Romans first saw silk when the Parthians waved banners of the strange material in the air to celebrate their victory in battle over the Roman legions in 53 B.C. Silk then became all the rage with the wealthy Romans, and they paid huge sums for the cloth. In fact, the cloth was said to be worth its weight in gold!

The Chinese heavily guarded the making of silk and forbade the export of silkworm eggs or mulberry seeds on threat of death. By A.D. 550, however, eggs had been smuggled out of China. The silk industry had begun in Constantinople. Chinese silk, however, was still considered superior, and the caravans continued along what became known as the Silk Road. Linking China with India and the Mediterranean, this road became the highway of wealth for the Chinese, the Arabs, and the Europeans.

The route The Silk Road began in two cities: Loyang and Changan. Traders from all around the Far East came to trade in these cities. Traders would join a caravan in the East with their goods and ride along until they found a likely place in which to make a profitable trade. Afterward, they might continue westward or simply join an eastbound caravan, stopping at some other city and making another trade. Each time products changed hands the price increased. Travel was somewhat like today's train rides where you could get off one train at a station and board another.

Caravans would leave China through the Great Wall at Jiayuguan Pass. Here painted in reds, greens, and yellows was the Jade Gate, which once stood as a brilliant symbol of Ming grandeur. Caravans would move along mountain trails through deep valleys and across hundreds of miles of hot, dry deserts. They would travel across deserts at night because of the scorching heat, always fearful that legendary desert demons would come after sunset. Blinding sandstorms forced men and animals to their feet for days at a time, and in the mountains altitude sickness and snow blindness were severe problems for many. They would also face bandits, and the rulers of lands they passed through demanded payment for safe passage. To provide some measure of protection, caravan leaders would hire soldiers as escorts. These expensive protectors were not always that effective. Diseases also swept the caravans. Roman writers told of great epidemics that were brought to the Roman world, although specific information about the diseases was

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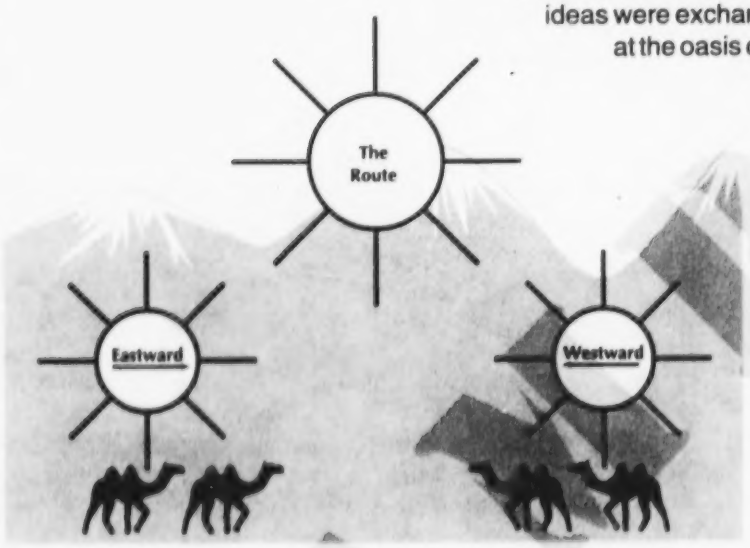
not recorded. At best it was a difficult trip. The traders would, however, be rewarded with the great markets of the west. Some would travel to Kashgar, Bukhara, and Samaarkand. Others would travel farther on to the great markets of Antioch, Syria, and Lebanon as well as Baghdad in Persia (Iran).

Others also used the Silk Road. Large caravans of sometimes up to 1,000 camels attracted people who wanted to travel for many different reasons. Government officials traveled in order to conduct the business of the emperor. Acrobats, pilgrims, and adventurers as well as laborers sent west by the government would also travel by caravan. It might be a mix of hundreds of people, some hauling goods in carts pulled by oxen, some on camels, horses, donkeys, or even on foot. The two-humped Bactrian camels were preferred because they could carry 400-500 pounds of cargo and keep up a faster pace than the single-humped camel.

People who lived along the way also benefited from the caravan travel by providing services for travelers and by exchanging ideas. In fact, goods and ideas were exchanged all along the Silk Road route; the merchants at the oasis centers became very rich. Glassware, purple dye, incense, and woolens, grapes, alfalfa, cucumbers, figs, sesame, coriander, walnut trees, horses, green and white jade, ivory, coral, and gold moved eastward along the Silk Road. From the east came oranges, peaches, pears, roses, and other now-popular flowers, as well as cinnamon bark, rhubarb, furs, and bronze weapons.



However, the Silk Road route increasingly became more dangerous and consequently less profitable as a land route. Later, during the period of Mongol rule, it again became a major trade route because the Mongols provided protection from bandits, as well as control of all travel. This period between the 12th and the 13th centuries was when Marco Polo and his family traveled. After that time, China turned inward and virtually closed its doors to trade and travel.

> "... copper cash became increasingly heavy and burdensome ..."

Paper money Silk Road caravan trade was probably the reason behind the invention of paper money. As caravans transported goods over more and more territory, Chinese copper cash became increasingly heavy and burdensome. At first merchants deposited this cash for safekeeping with Buddhist monks in monasteries along the trade routes. This practice also became a problem. Because all the copper cash began to disappear from circulation in outlying areas, governors began to prohibit trade to save their supplies of copper. In order to keep trade open, merchants devised a kind of certificate of deposit which would guarantee that a depositor had that amount in his "bank account." These certificates became very popular because they were lightweight and were accepted by merchants for trade purposes. Since everyone trusted their value, trade could be carried on freely along the caravan routes. In fact, the system worked so well that even the imperial court got involved in issuing its own certificates of deposit which then became the first paper money. (Today we use certificates of deposit and call them *our* money. The U.S. government at one time kept gold rather than copper to back up the promise that the paper money had value. Today, the U.S. government merely promises to pay without precious metal back up.)

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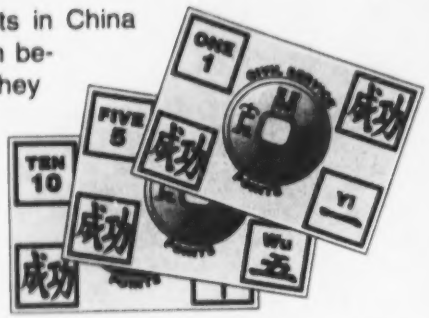
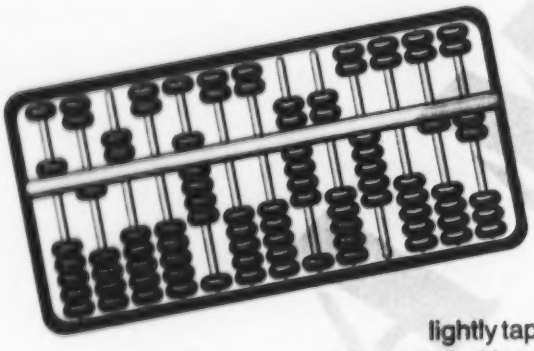
Flying money During the 800s, tea merchants in China developed a new financial exchange note which became loosely known as "flying money." When they delivered an order of tea to market, they received a note verifying, in essence, that actual money was owed to them. As a result, they could then exchange the note for things they needed at home, less the tax they would have to pay to the government. By the end of the century money changers (somewhat like bankers today) were using these flying money certificates of deposit instead of the old heavy coins that were awkward to carry in large quantities. These certificates were thus the forerunners of the various kinds of bank notes we use today.



> ... forerunners of the kinds of bank notes and paper money we use today.

Contributions The many advances in science and technology in China are evidence that it was far ahead of the western world. In Kaifeng a huge complex astronomical clock was built. The Chinese used water power for spinning hemp into cloth. Locks and bridges were evidence of Chinese sophistication in engineering, and ships with multiple masts and treadmill-operated paddles showed Chinese seaworthiness.

The more well-known advances that were later imported to the west included the crossbow, armor, stirrup, and the magnetic compass, which was perfected by the 10th century. The abacus, an effective calculating device, is still widely used throughout Asia. Because of effective irrigation systems, Chinese agriculture became the most productive in the world at that time . The invention of movable type resulted in the publishing of thousands of manuscripts. There were also great advances in medicine, zoology, mathematics, and history/geography.



Porcelain and silk were Chinese innovations that were highly valued, and their production techniques were closely guarded secrets. The Chinese were creating their shiny pottery as early as 1100 B.C. Porcelain was so hard that it could not be scratched with a knife, yet so delicate it sounded musical when lightly tapped. Silk, most prized by westerners, was cultivated perhaps as early as 5000 B.C. After the silkworm ate the vast amounts of mulberry leaves grown only in China, it spun a delicate cocoon of silk thread. The Chinese devised a method of unwinding the thread, dying it, and then weaving it into beautiful cloth.

Visitors to China during the Tang Dynasty (618-907) reported the great wonders of this eastern land. Gunpowder was used for fireworks, a Chinese passion. Block printing and the wheelbarrow, the use of coal for heat, the manufacture of paper and ceramics, and the Chinese skill at cartography and calligraphy became renowned.

During the Ming Dynasty (1368-1644), craftsmen wove carpets and rugs of great beauty. Bridges, temples, shrines, and pagodas were built. Painting thrived and ceramics boomed. Porcelain was refined and became a valuable commodity world wide.

During the rule of Kublai Khan (1260-1294), many Chinese inventions traveled to the markets of Europe via the Silk Road. Gunpowder, printing, playing cards, and textiles were some. China also gained from trade. New techniques in manufacturing bronze, glass, and enamel were brought by Europeans as well as new kinds of wine and food.

I CHING

In **LI 2: The Great Wall** you participated in the throwing of the I Ching in order to make your way through the gameboard. Now you will have a chance to understand a little about the meaning of this type of Chinese fortune telling. Perhaps, if you are interested, you might go to the library and see if you can find a copy of *I Ching: The Book of Changes*.

I Ching: The Book of Changes is the oldest of the Chinese classic texts. It has been honored for thousands of years as an oracle for fortune telling, a guide to success, and a source of wisdom. It was the primary source for Lao Tze's *Tao Te Ching*, Confucius' rational humanism, and the strategy of Sun Tzu's *Art of War.*

Fu Hsi and his son compiled the *I Ching* during the Shang Dynasty. It was written on thin bamboo or wood strips and was a collection of ancient farmer's lore and predictions by diviners. It was also an interpretation of the He Chart which legend held to have been brought to the Huang He (Yellow) River by a celestial dragon horse. The chart was a book with eight trigrams or figures of three written on strips. The strips did not resemble the structure of books with which we are familiar. Instead, the pages were made of flattened thin strips of bamboo which are carefully laid one on top of the other and filed in small drawers. Many drawers were then contained in a box. Thousands of those boxes contained different Chinese classics of literature. Confucius, during the Zhou Dynasty, analyzed and annotated the original bamboo strips of the *I Ching*.

To use the *I Ching* one tossed special coins to determine a pair of trigrams composed of lines indicating the order of yin and yang (the "changing lines"). The Book of Changes then gave interpretations of the trigrams in vague, cryptic language that analyzed the present and suggested courses of action. In some ways these suggestions were somewhat like astrological forecasts familiar to many people today. A sage could predict a drought, an emperor would decide when to go to war, a parent might learn how to deal with a disobedient child, or a veterinarian could determine the best treatment for a horse. One treatment was for yang animals such as horses which rise to their feet front-end first; another was for yin animals such as camels, which rise to their feet hind-end first.

Interpretation of I Ching requires that advice seekers consider several elements:

- **The One:** Calm the mind. Become the Tao, the One.
- **The Two:** Determine the yin and yang factors and qualities in the person or situation.
- **The Four:** Understand that there are four forms to the yin and yang: major yin, minor yin, major yang, and minor yang. Yin and yang are not static, but they are always increasing or decreasing.
- **The Eight:**
  - — Major yang trigrams: Sky—represents strength or creativity; Lake—represents joy or attraction.
  - — Minor yang trigrams: Thunder—represents initiative or action; Fire—represents attention or awareness.
  - — Major yin trigrams: Earth—represents receptivity or docility; Mountain—represents stopping or stillness.
  - — Minor yin trigrams: Water—represents passion or danger; Wind—represents penetrating or following.

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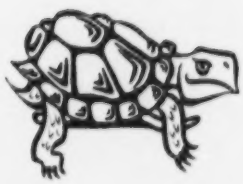
SYMBOLS IN CHINESE LITERATURE

Animals

- **Dragon** *(long)* The dragon was the symbol of guardianship and strength. When the god of rain breathed, he brought clouds. It was thought that when dragons played among these clouds, chasing a pearl, they caused the rain and thunder of spring. From his claws came the jolts of lightning; from his scales came the bark of trees. In winter he buried himself in the mud at the bottom of the sea. This divine lord of waters embodies wisdom, strength, and goodness. He symbolizes the life-giving force of water. The Chinese believed that dragons inhabited every river, lake, and sea and that they lived high in the sky with the rain clouds. The Chinese dragon had the head of a camel, the horns of a stag, the fierce eyes of a demon, the neck of a snake, the scales of a fish (usually gold)–117 of which are imbued with the powers of good and 36 with the powers of evil. It also had the claws of an eagle, the pads of a tiger, the ears of a bull, the long whiskers of a cat, and the beard of the wisest of sages. It could make itself as small as a silkworm or large enough to overshadow the world. The five-clawed dragon was the symbol of the emperor, often portrayed guarding the Pearl of Wisdom. On occasion, the pearl might be lent for use by humans. Dragons brought happiness and good fortune.



- **Tortoise** *(gui)* The tortoise was considered to be a symbol of long life, kindness, and wisdom. He was seen to live in the northern quadrant of the heavens, his dome-shaped back representing the vault of the sky. His belly, the earth, moves upon the waters, and his markings correspond to the constellations.

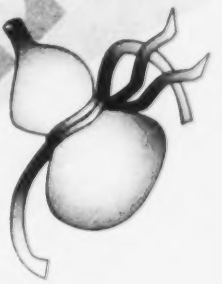
- **Phoenix** *(feng huang)* The phoenix was the dragon's wife and helped him right the wrongs of life. It was the symbol of Yang, a magical bird that appeared in times of good fortune. Since the dragon was associated with the emperor, the phoenix became associated with the empress.

- **Tiger** *(hu)* Dignified and courageous, grand and stern, lord of all the animals, the tiger was able to frighten off demons and evil spirits. Since even household gods had no power over the tiger, it would often be seen at entrances to palaces and homes.
- **Unicorn** *(qilin)* The unicorn was a sign of good fortune. Of all the 360 creatures that lived on land, it was the leader, just as the phoenix was the leader of the birds, and the dragon was the leader of the water creatures.
- **White Crane** *(xianhe)* This bird was a symbol of happiness and literary elegance.
- **Lion** Not a native animal to China, a pair of lions *(shizi)* often stood guard outside important buildings. The male often played with a ball while the female kept a cub under her paw.

- **Butterfly** *(hu die)* The symbol of joy and summer as it flits from flower to flower gathering nectar, the butterfly is sometimes thought of as a Chinese cupid.

The eight immortals

- **Zhong Li Quan** He was the chief of the immortals. Sometimes fully clothed, he is usually shown with a bare, fat belly. His emblem is a *whisk fan* with which he is able to revive the dead. Sometimes he is shown with a peach.
- **Zhang Guo Lao** He was a famous magician who was often shown riding a white mule. When not needed, the mule is folded up and put into a wallet. To use the mule again, water was poured on the wallet and the mule became rideable. His emblem was a *bamboo drum* whose sound announced his arrival. He could make himself invisible.
- **Lu Dong Bin** A scholar and a hermit, his emblem was the *sword*, for he rid the world of monsters. He was also the friend and helper of the sick.
- **Cao Guo Jui** Patron of the theater, he wore court headdress and official court robes.



- **Li Tie Guai** He was always shown as a beggar leaning on a staff though he was not always lame and disfigured. His students thought he had died in a journey to Heaven, and they burned his body. When Li Tieh-kuai returned, he needed a body, and the beggar's was the first available. Li Tieh-kuai carried in his hand a *double gourd with smoke escaping* to symbolize his ability to leave his body at will.

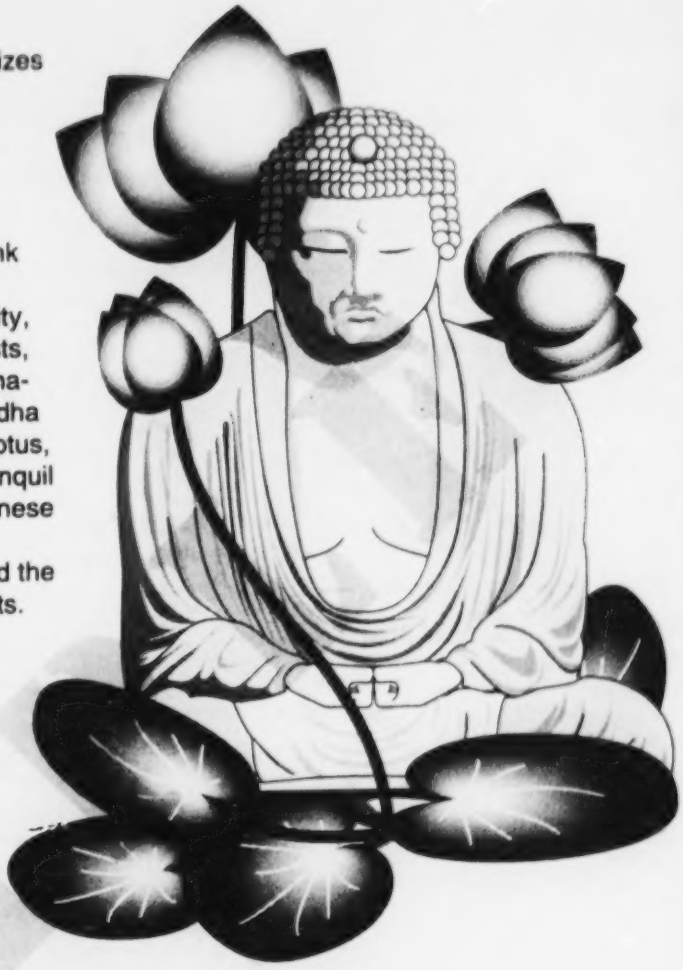
- **Han Xiang Zi** He could make flowers appear and blossom almost instantly. He was the patron saint of musicians, and he carried the *flute* as his symbol. Any money that came his way he threw upon the ground.

- **Lan Cai He** She was a woman shown with one foot in a slipper and the other bare. Her symbol was a *basket of flowers*, and sometimes she carried a wand or a fan.
- **He Xian Gu** She ate a magic peach and became immortal. Her symbol was the *lotus*. She helped and guided the women in the home.

Other gods

- **God of Longevity** This god had a smiling face and a gentle manner. He was often shown coming out of a peach in the company of the gods of wealth and happiness.
- **Kuan Yin, Goddess of Mercy** This goddess was often shown with a baby in her arms. Fishermen believed she watched over those in trouble on the sea. She is considered a Bodhisattva, or an Enlightened One who stays in the cycle of rebirth to help others reach enlightenment.
- **Zao Wang, Kitchen God** The Chinese believed that even the most ordinary of things had their own guardian spirit and they required offerings and sacrifices. Although the educated looked down on the practice, the women of the household took care of the kitchen god, just so he wouldn't take offense.

Other emblems



- **State Umbrella** symbolizes respect, authority, and dignity.
- **Pair of Fishes** symbolizes domestic happiness and wealth.
- **Canopy** symbolizes rank held over rulers.
- **Lotus** symbolizes purity, was sacred to the Taoists, and represented reincarnation to Buddhists. Buddha would be seated on the lotus, a favorite to grace the tranquil pools and lakes of Chinese gardens.
- **Jar**, often with a lid, held the ashes of Buddhist priests.
- **Conch Shell** symbolizes a prosperous journey. Whorls curved from left to right as did the curls on the Buddha's head.
- **Endless Knot** symbolizes long life because it has no beginning or end.
- **Wheel** symbolizes the Buddha's teachings; it was also known as the Wheel of Law, Truth, and Life.
- **Apple** symbolizes peace. It also was especially a gift of greeting.
- **Broom** symbolizes wisdom, insight, power to sweep away all difficulties and worries. Evil spirits are supposed to be afraid of the broom.
- **Cricket** symbolizes courage and summer.
- **Bats** symbolize wealth.
- **Colors:**
  - **Red** symbolizes wealth, commerce, fame, sincerity and marriage.
  - **Yellow** symbolizes emperor and the Chinese.
  - **Purple** symbolizes grandsons.
  - **Blue** symbolizes rank.
  - **Green** symbolizes lower rank.
  - **White** symbolizes mourning, children and purity.
  - **Black** symbolizes luck which attracts prosperity.
  - **Blue-green** symbolizes health, harmony, prosperity and youth.

THE FORBIDDEN CITY

Historical background Beijing, meaning the Northern Capital, was a Mongol capital, but it was rebuilt by Emperor Yung-lo. He patterned it after the Sung plan of a city within a city. The inner Imperial City—the Forbidden City—was surrounded by the walls and buildings of the outer city. It was then itself surrounded by high walls and four gates, one on each side. (Chinese compasses always pointed south rather than north.) From the Meridian Gate, five bridges, representing the five virtues of Confucianism, cross the River of Golden Water.

Court protocol was extensive. The throne was on a raised platform. A reporting official had to perform three kneelings and nine kowtows. Any error would result in immediate beatings by palace guards. In later times, errors were sometimes punished by death.

"... pausing after every **10** so the victim would recover enough to feel the next **10** ..."

Hung Wu, the first emperor of the Ming Dynasty, was a cruel and vicious ruler. While eliminating his prime minister, he also executed anyone remotely connected to the minister either by family or business dealings—some 30,000 people. Many were tortured. One torture new at the time was to slice a person to death with 3,357 strokes, pausing after every 10 so the victim would recover enough to feel the next 10. Officials would faint if Hung Wu shouted at them. Many got in the habit of saying farewell to their families before going into an audience.

The Forbidden City was a city of color. The terraces on which the buildings stand are brilliant white. The wooden pillars supporting the roofs are a dull red from mercuric oxide, a chemical used in China to preserve wood for thousands of years. The walls are red and the roof tiles a brilliant yellow. The beams and supports are covered with intricate designs in blue, green, and gold where the Imperial dragon is prominently featured.

"... about **75** halls ... ... of more than **9,000** rooms ..."

The Forbidden City is just that—a city. It has about 75 halls, libraries, temples, palaces, and studios with more than 9,000 rooms. One-half mile wide by three-quarters of a mile in length, it spreads over 750 acres with 12,000 different sculptures. A moat 170 feet wide and a wall 35 feet high surround it. It was built as a supreme protection for the emperor, and most Chinese people have never seen the inside.

CHINESE FESTIVALS

Historical background The Chinese marked the beginning of spring at the end of January or the beginning of February with the **New Year Festival**. This 15-day festival was celebrated by the return to the ancestral home to share in feasts and exchange gifts with family members. The younger members of the family would honor their elders, and the elders would give money to the children. At this time the kitchen god, Zao Wang, was believed to go up to the Celestial Palace and report on how well the family was doing. To be sure he had sweet things to say, the kitchen god's mouth was smeared with honey.

The New Year was also the time of the Dragon, and a parade in honor of the Dragon and Lion was held. The dragon chased after the Pearl of Wisdom. This process was believed to represent the good luck, the happiness, and the generous spirit of this holiday. It was expected that each family welcome all visitors, for a year of bad luck was said to visit those who turned away a guest.

At the end of the New Year Festival came the **Festival of the Lanterns**. At night, people carried lanterns through the streets in the shape of fish, birds, or red globes. Red is the color of good fortune. Lanterns were used in China to decorate outside and inside during festivals and celebrations. Made of paper, bone, silk, or glass over a wood or bamboo frame, these lanterns were often painted with beautiful scenes and calligraphy. An old story tells of a clever young woman who was given many seemingly impossible tasks by the emperor who promised to make her the empress if she succeeded. One of those tasks was to wrap fire in paper. According to the legend, this was the first paper lantern. Did she become empress? There is more than one ending to this story. In one she does become empress and helps the emperor rule wisely and well in the Confucian manner. In another version, she fulfilled the tasks of the challenge and then turned her back on the emperor who expected her to prove herself as worthy when he was not worthy himself. She was said to have married her childhood sweetheart in the village where she grew up.

The **Qing Ming Festival** in April is a time to honor the ancestors. White is the color of mourning in China—as seen in the poem "Meng Jiang Nyu":

Sweet the holy month of brightness
Calm the day of pure Qing Ming.
Paper flags of mournful whiteness
Mourners to the grave mounds bring.
Peach and willow charm the view—
Hide your eyes, O Meng Jiang Nyu.

At this time people would clean up and decorate the graves of their dead by pulling weeds and planting flowers. They would also burn incense. Because Meng could not fulfill this duty when her husband was buried in the Great Wall, the poem admonishes her to hide her eyes in shame.

The **Dragon Boat Festival** is a celebration that comes from a tragedy. The politician and poet Qu Yuan in 288 B.C., upset over the corruption of the government, threw himself into a river in southern China. Since he was loved and respected, people wanted to find his body to give it a proper burial. Boats were launched and rice thrown into the water to keep the fish otherwise occupied while the search for his body proceeded. This search evolved into a boat race. Each boat can hold as many as 70 paddlers. The prow becomes a huge dragon head, and the entire boat is painted with bright, lucky colors. The participants eat rice cakes in the shape of pyramids, sound gongs, and wave flags to cheer on their team.

In many cultures there is a harvest celebration. Early societies depended heavily on a good harvest and celebrated the event. In China, the festival of thanksgiving is the **Harvest Moon Festival**. It is celebrated on the night of the full moon in the eighth month of the Chinese calendar, a lunar calendar. People carry lanterns to the top of hills and mountains to give thanks for the harvest. Sometimes they burn papers with the images of a toad and a rabbit on them to send good wishes to the moon, to Chang E, the selfish and regretful wife of Yi the Archer, and her companion, the rabbit in the moon.

In summary, the festivals of China bring people together to celebrate important seasons of the year and common bonds, such as respect for their ancestors. The traditions of the culture unify the Chinese people as much as the standardization of language and weights and measures.